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ABSTRACT

These instructional materials on Chinese Americans for elementary students were developed through the K.E.Y.S. project (Knowledge of English Yields Success). The contents include a "social introduction," which emphasizes the fact that the Chinese American is not a foreigner; information about immigration; Chinatown; jobs and income; language skills; three Chinese American approaches to life; and cultural practices, including foods, names, celebrations, religion, proverbs, and greetings. Resource guides describe the purpose of the unit, how to use the guide and instructional materials, traditional and modified customs, and suggested activities. Resource guides include: "Chinese New Year, Teacher's Resource Guide for Booklet"; "Dragon Boat Festival, Teacher's Resource Guide for Booklet and Poster"; "Little May's Family, Teacher's Resource Guide for Booklet"; and "The Magic Brush, Teacher's Resource Guide for Filmstrip." Activity units list concepts and/or skills involved, materials, procedure, suggested activities, and additional information. Activity units are on: Butterfly Treats, Catching the Dragon's Tail, Chinese Jump Rope, Dauh-Sa Baau (Sweet Bun), Dragon Boat, Dragon Head, Gung Jai (Doll), Happy New Year Song, Jingle Bells (Cantonese), Joong Ornament, Li See (Red Envelope), Merry Christmas Song, Narcissus Flower, New Year Scroll, Paper Lantern, Peach Blossom Scroll, Peanut Crunchies, Pyramid of Oranges and Tanerine, and Ribbon Dance. (SW)

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THE CHINESE AMERICAN

INSCRUTABLE TO SOME

LOS ANGELES COUNTY COMMISSION ON HUMAN RELATIONS

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K.E.Y.S. Project
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This booklet is provided as an educational service by:

The Los Angeles County
Commission on Human Relations
320 West Temple Street, No. 1184
Los Angeles, California 90012
(213) 974-7611

Text prepared by:

Carole Chan
Staff Consultant

The Commission is grateful to the following persons who reviewed this paper and offered their comments and suggestions:

Jean Chu, Oriental Service Center
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Laurie Kwok
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San Francisco State College
Anthony Lo
Paul Louie
Judy Miller
Dr. Allan Seid, Chairman, Santa Clara County
Human Relations Commission

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THE CHINESE AMERICAN

INSCRUTABLE TO SOME

The Chinese American* is not simply a Chinese person who lives in this country. He is separated from the Chinese of China by his experience as a member of an American minority. This history of the Chinese American--what has gone into his making--is just now beginning to be recognized and appreciated.

The term "Chinese American" may be applied to the recent immigrant or to the person whose great great great grandfather was an immigrant. In between these extremes are the Americans of Chinese ancestry whom the reader is most likely to meet.

This paper is intended to be rather like a social introduction--to provide a beginning. What follows that introduction is largely up to the reader. It can be exploration and discovery of ways in which you and Chinese American individuals are alike or different, in agreement or disagreeement, potentially cooperative or conflicting. Whether or not a person chooses to interact with another and how he will interact should grow out of such knowledge.

THE CHINESE AMERICAN IS NO FOREIGNER

In order to manage life here, newly arrived Chinese *immigrants* must become "Americanized" to some degree. In contrast, the Chinese you are most likely to meet have not made and never will make that change--they were Chinese *American*. English is their native tongue and American is their native culture. They can no more be "Americanized" than a native of Los Angeles can be "urbanized."

Chinese Americans may choose and retain Chinese ways and things to enrich their lives just as city dwellers may choose gardening, country music, or horseback riding to enrich theirs.

On a deeper level the Chinese Americans may retain Chinese values, attitudes and manners in the way that city dwellers may reflect the rural orientation of their parents or grandparents. For instance, to the completely urban person, trees, plants and flowers suggest wealth and leisure, while the country person takes them as a matter of course. The small-town person quite naturally greets strangers, while the city-dweller automatically locks doors.

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*For brevity we have used the term "Chinese American" in referring to Americans of Chinese ancestry and the term "Chinese" when referring to that cultural heritage or (self) identification.

Most Americans do not know or do not remember that Chinese have been in Southern California for over a hundred years. There are third, fourth, and later generations of Chinese Americans who retain only those parts of the Chinese culture which they have made a very conscious effort to retain.

IMMIGRATION WAS CUT OFF

From 1882 to 1943 American law prohibited the entry of Chinese except for staffs of officials, certain students, teachers, traders and travellers, children of citizens and also grandchildren under certain circumstances. The same law made Chinese ineligible for naturalized citizenship. It was the first time this country restricted immigration of an entire ethnic group by law.

Destruction of birth records in the San Francisco earthquake and fire of 1906 enabled many Chinese to claim U. S. citizenship. As citizens they were eligible to bring their children into the country. It became common practice to report the birth of a child (usually a son) after each trip to China. A relative or friend, or a stranger willing to buy the immigration papers could enter the United States as this "paper son." Many Chinese Americans avoid contacts with governments for fear that "paper fathers" and "paper sons" will be exposed and deported.

NOW THERE ARE NEWCOMERS

Between 1943 and 1965 only 105 Chinese (outside of special exempted categories) were allowed to enter this country each year. In 1965 the strict quota was relaxed to match that of other countries. The ratio of foreign-born to native-born is now increasing.

Many of these newcomers have English language skills. They rather quickly join Chinese American residential clusters such as those in the Crenshaw/Exposition area, Monterey Park, South Pasadena, Torrance and parts of Orange County.

But for those without English language skills, the hopes for a better life in Gold Mountain (as America is called in the Chinese language), may all but die in the Chinatown-area. To venture beyond Chinatown into the metropolis is an act of will and nerve if you speak no English.

Most non-English speaking Chinese must make do with the housing, jobs, food and other products available within walking distance of Chinatown, or those which can be reached by memorized bus routes. The housing is poor and/or expensive, jobs are scarce and often pitifully low-paying. These factors combine to exhaust time and energy and hope.

CHINATOWN

Although Chinatown now serves as a shelter from language problems, this (shared language) was only one of the reasons for its creation.

At first, in spite of language and cultural differences, the Chinese mixed uneventfully with the rest of the population. Coexistence however, became difficult, and then nearly impossible as the number of Chinese grew and their role in the economy changed. At the time of struggle between workers and employers, while the labor movement was organizing, Chinese workers were often used as strike-breakers. Since most Chinese laborers were in the employ of big business (e.g. railroads and farming giants), they were called the tools of big business and suffered the consequences. Then, as some Chinese began to start businesses of their own, the competition and hostility became more direct. In the depressed economy of the 1870's this minority had the misfortune of being a highly visible and vulnerable threat, a race to be feared and hated.

In the face of widespread discrimination and persecution, the Chinese drew together for safety and mutual support; they established Chinatowns.

In time, Chinatown became a tourist attraction. It also became a model ghetto--keeping its troubles to itself. Chinese white collar workers, businessmen and professionals who came out of Chinatowns at great human cost and pain were pointed out as a "successful minority."

THE CHINESE AMERICAN DOESN'T "HAVE IT MADE"

The "success" of the Chinese American is not what it appears to be. The Chinese American population in the Los Angeles County has a higher number of years schooling (median) than the white population.* There are more Chinese American adult male (median) in "professional, technical and kindred" and "management administrative, excepting farming" jobs than there are in the white population.* Since these two job categories are generally higher paying, and tend to offer the most opportunity for advancement and job security, we might expect these differences in education and employment to be reflected in higher income. Yet the Chinese have a *lower* median family income than the white population.* The awareness of being on the outside is reflected in the use of the term "American" by Chinese to mean "white."

THEY AREN'T ALL ALIKE

Concerning any of the minorities, the advice can not be overstated: expect diversity. A woman wearing the cheongsam (mandarin-collared sheath with side-slit skirt), may speak the King's English as taught in Hong Kong private schools, or she may speak no English at all. A young man in faded jeans with long hair may speak English with a heavy Chinese accent, or he may speak American slang that defies middle-aged decoding. Chinese Americans are also diverse in the Chinese they speak. Although the national language of Chinese is Mandarin (originally from northern China), the dialect most used here is Cantonese (the principal dialect of a province in southern China). To further complicate the picture, there are also regional dialects and village dialects. Mandarin and Cantonese are so distinct that they may as well be entirely different spoken languages, and some local dialects are equally unintelligible to all but the locals. The written language, however, is common to all.

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*U.S. Census, 1970

The best way to open communications is to speak to the individual. The 34% of the 41,500* Chinese Americans in Los Angeles County who are California-born are understandable put off when complimented on how well they speak English. The 51% who are foreign-born, even those who have lived here most of their lives, may be perplexed to hear that you think they're "right on."

POSITIVE PREJUDGMENTS ARE DAMAGING, TOO

There is some truth in commonly held assumptions about Chinese American--that they are responsible, industrious, scholarly, quiet, frugal, modest, and family-oriented. They will, and do kid among themselves about the things which are "typically Chinese;" but more and more the younger people are insisting on the right to be individuals. Any assumptions and prejudgments deny that right and are destructive. Both positive stereotypes and negative stereotypes are wrong. They stifle and constrict. A positive stereotype is like the burden of having not just one, but 10,000 big brothers who were honor students.

THREE CHINESE AMERICAN APPROACHES TO LIFE

The traditional approach is exemplified by those who accepted whatever work was available, however menial, and miraculously produced a college-trained second generation. These include the Chinatown waiters who are too busy with the work of survival to learn much English. Some are professionals who have been cut off from their real vocations by the language barrier. Another example is the immigrant woman who never before worked outside the home, but who has picked up skills in Chinatown sewing factories to help meet family expenses.

This approach in life tends to be cautious and conservative, ruled by a high sense of duty to families and extended families.

An important part of this approach is the focus on personal bonds such as marriage and blood ties, rather than commitment to causes. The same discrimination and persecution which contributed to the creation of Chinatown also caused Chinese Americans to avoid public notice and to devote their energies to primary needs in the family.

The traditional style is not limited to the immigrant generation nor to lower socio-economic classes. Some recent immigrants are activists and some upper middle class professionals are as traditional as their parents and grandparents.

The person with marginal identification is not really at home either in the Chinese American subculture or in the American world. He is very conscious of the differences that separate him from the more traditional person. At the same time he sees himself (and is often treated) as a fringe member of the American community. But, very gradually, changes are being made. Marginal Chinese Americans now participate in activities which have specific impact on fundamental Chinese values (e.g. professional organizations or school support groups). Even this is a departure from their traditional upbringing. Some will now actively support, for instance, opposition to a new thoroughfare that would cut into the schoolyard. Chinese Americans are becoming more involved in the wider community.

*U.S. Census, 1970

The Chinese American activist, willing to engage in active conflict over issues and to insist on his rights, is not always a thoroughly American youth. The activist may also be a recent immigrant who has experienced effective group action and who does not feel or act like a member of a minority. The history of discrimination and persecution that made many Chinese Americans hesitant to speak up does not exist for this new American.

CULTURAL PRACTICES MOST OFTEN RETAINED BY THE CHINESE

Foods come to mind first. About the safest generalization one could make is that Chinese Americans enjoy Chinese food and they use chopsticks to eat it, even those who eat it only in restaurants when a Chinese-speaking relative or friend is there to order "the real thing." Chopsticks and the big cleaver are standard furnishings in most Chinese homes, even those where the closest thing to ethnic cuisine is the use of soy sauce in the gravy.

Many Chinese American families routinely have rice rather than bread or potatoes with dinner; some have simplified Chinese menus (just one vegetable dish and one meat dish, instead of many).

Language, as we have said, is varied. It is not uncommon for immigrant parents to speak Chinese to their children and be answered in English. Both may have a listening knowledge (or lucky guesses) of the other language. One young Chinese American woman complains that when she tries to practice her Chinese on her mother, her mother refuses to help--she (the mother) wants to practice understanding and speaking English.

Many Chinese Americans have Chinese names. Some of the names lend themselves to translation, such as "Moonbeam" or "Jade Snow." Others are seldom-used words which are more difficult to translate. Rather than actually translate the Chinese name, parents sometimes select American names which are phonetically similar to the Chinese names. Eileen may be Oi lin; Wilbert, Wah But. In the homes with third generation parents, children may barely remember the Chinese names their grandparents gave them, badly mispronounce them, and be unable to recognize them in writing. Early in this century, the reverse was more likely to be true. A little immigrant girl who had been given an American name by her (segregated Chinatown) public school teacher would stop in the middle of play to ask her friend, "Effie, Effie what's my American name?" It was important for her to learn her American name--it would be a part of her future. To that little girl and many who followed her, their Chinese names were essential. To lack a Chinese name was to lack identity, to be a non-entity. To today's child, a Chinese name may be no more than an interesting "extra," a tie with the past.

Many Chinese Americans have had their names reversed by unknowing American immigration officials, teachers, and Americans in general. Mr. Chan Dy Hoy (surname Chan) was called Mr. Hoy. His children and grandchildren are Hoys. They are understood by the Chinese, though, to really be Chans.

For those persons who have a hard time telling Chinese from other Asians a good clue is the family name. Only a very few Chinese surnames (Soo Hoo, for instance) have as many as two syllables.

The more traditional Chinese a person's orientation, the more important symbols are likely to be. For example, the approach to a home and the view from the front door can portend an open way, obstructions, or a bad outlook. And the first item carried into a new home should be something of culture, perhaps a vase, or a carved table--surely not a box of dirty clothes. Odd numbers are bad luck; even numbers, good. Until recently, it was wrong to wear a dark blue or black dress to a party or wedding. Those were mourning colors.

Celebrations and observances retain bicultural elements. Chinese and "American" New Years Days, births, marriages and funerals usually include observance of some Chinese customs. For those families able to afford it, 51st, 61st, 71st, 81st, 91st, etc. birthdays are elaborately celebrated, sometimes, with hundreds of guests at a great banquet. Almost all Chinese Americans of all generations are familiar with money gifts wrapped in red paper for good luck. These may be token gifts of coins or larger sums; they are given by married adults, usually to younger unmarried friends and relatives.

If the Chinese Americans you meet identify with a religion, it is most likely Christian. There are about three dozen Chinese Christian congregations in this region. Those of the major denominations, mostly located in central Los Angeles, serve as gathering centers for members living as far away as Long Beach or Fullerton. Overlapping these religious preferences, the Confucian teachings continue to be fundamental; courtesy, faithfulness, thrift, upholding of honor, and above all, filial piety, respect for and devotion to elders. When a Chinese person speaking Chinese, addresses his uncle, the listener knows by the word for "uncle" which he uses, whether that man is a maternal or paternal uncle, whether he is related by blood or by marriage, and whether a paternal uncle is older or younger than the speaker's father. Each person, according to the Chinese scheme, has responsibilities and privileges fitting his place. The younger or subordinate must respect (and therefore comply with) the will of the elder or superior.

On the other hand, it is interesting to see that certain male cousins are called "brother" in Chinese, and certain female cousins are "sister." Here the language expresses the extended family bonds. Family bonds, though they are relaxing among the native born, are still relatively strong. For instance, 91% of Chinese Americans under 18 years of age in Los Angeles County live with both parents compared to 78% of those populations as a whole.*

Personal and family pride, called "face," continues to influence traditional and marginal Chinese Americans. Embarrassment is not taken lightly--it is only one step from shame, and shame reflects on the entire family and extended family. "Face" has been given as the reason for restraint, caution, avoiding risks. The Chinese proverbs kept alive in America run more in the vein of "better safe than sorry," not "easy come, easy go." Caution was essential to people who at one time were, by law, prohibited from testifying in court for or against any white person. The Chinese American learned that fostering some elements of his Chinese heritage, generally passive elements, increased his chances of survival. Other, more active philosophies, if practiced, would result in violent humiliation. Sadly, pride and wariness prevent many Chinese Americans from using government programs to which they are entitled--even social security benefits. It is very difficult for them to ask assistance and to answer personal questions; and questioning may uncover family immigration secrets.

* U.S. Census, 1970

The ordered way of life results in more formality than Westerners are used to. The most respectful names ("Dr. Low, Miss Kwok") are used unless the person addressed asks you to use a less formal name. It would be presumptious to do otherwise. Formality inhibits physical expressions, too, such as hugging or kissing in greeting. It is only the most American Chinese person who feels at home with such greetings. Just as much kissing on the lips in greeting is said to be "Hollywood," touching in public (to the Chinese) is "American." Subdued expressions by Chinese Americans, however should not be taken to mean the absence of emotions.

Perseverance has been costly. The Chinese American has survived legislated discrimination (being denied naturalized citizenship and being singled out for taxing as a "foreign" miner). He has survived mob violence such as the Los Angeles massacre of 19 Chinese in 1871 and similar incidents in other Chinatowns of the Pacific states. He is surviving more and less subtle continuing discrimination and misunderstanding. The "Chinaman" was considered subhuman, he was a "yellow peril." To be given "not a Chinaman's chance" was to be as good as dead. The word "Chinaman" has become offensive to Americans of Chinese ancestry.

ARE THEY INSCRUTABLE?

Chinese Americans have been called inscrutable--not open to being easily understood. More casual, spontaneous, and expressive people find it hard to understand strict discipline of feelings and highly selective and controlled expressions such as the Chinese American may practice.

Understanding the Chinese American will come most easily to those who respect the differences:

Differences between the Chinese Americans and other Americans.

Differences among Americans of Chinese ancestry.

CHINESE NEW YEAR

TEACHER'S RESOURCE GUIDE FOR BOOKLET

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)

LOS ANGELES CITY SCHOOLS

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The text was written by Ella Y. Quan and approved by the Chinese Planning Committee, K.E.Y.S. Project.

The manuscript was typed and prepared for printing by Elsie Inase.

JANET M. IWASAKI
Coordinator
K.E.Y.S. Project

ROBERT R. RANGEL
Director
Bilingual-Bicultural/ESL
Programs

APPROVED:

IRENE Y. CURTIS
Administrative Coordinator
Special Instructional Programs Branch

HARRY HANDLER
Associate Superintendent
Instruction

CHINESE NEW YEAR

Teacher's Resource Guide for Booklet

PURPOSE

- Chinese New Year has been developed to bring to light one of the most colorful of Chinese celebrations. Some aspects of the tradition are still being observed, while other aspects have been modified to adjust to modern-day living.

USE OF THE CANTONESE DIALECT

- Cantonese is used to tell the story to children who understand Cantonese.
- The romanization of the Cantonese translation has been included to relate to the bilingual taped version of the book or non-Cantonese speakers.
- The Cantonese translation is written in traditional Chinese calligraphy and can be read and understood by everyone who can read Chinese.

HOW TO USE THE BOOK

- Chinese New Year can be read first in English to the children. (Chinese New Year falls on the 16th day of the 12th month and lasts until the 15th day of the new year according to the lunar calendar; on the Gregorian calendar, New Year's Day may be anywhere from January 15 to February 21.)
- The teacher can tell the story to the children, using the illustrations in the book for reference.
- A bilingual education aide can read the characters to the non-English speaking students.
- Older children can read the story to themselves or to younger children.
- Children can retell the story in their own words, using the illustrations from the book.

HOW TO USE THE BOOK (cont.)

- Children who can read the Chinese characters can read to others in Chinese or teach others how to write the characters.
- The book may be checked out for the parents to help reinforce or add to the story for the child.
- The book can be a language lesson for the parents.
- The bilingual taped version may be used
  - . by the teacher for a group-type listening activity.
  - . by the children individually or in small groups at the listening center or as an independent follow-up activity.

BACKGROUND

	Traditional	Modification
Cover	Chinese New Year may also be referred to as *Yuan Tan*(元年), or first day of the year.	Chinese New Year or just New Year (*sàn nihn* 新年) is more commonly used.
	The traditional way of writing the Chinese characters is from right to left and top to bottom.	The four Chinese characters on the cover read from left to right to correspond with the title above them.

中 = middle
國 = country
} China

新 = new

年 = year

	The dragon on the cover symbolizes Chinese New Year. The dragon hibernates all year and comes out only on Chinese New Year. Noises from the firecrackers, gongs, drums, and cymbals help awaken him so that he can move out to wish the people and the businesses a happy and prosperous New Year. The dragon is also a symbol of all good things.	The dragon is usually housed in the Chinese Benevolent Association building or other family association buildings and appears only on Chinese New Year. It appears in a parade to wish everyone a happy and prosperous new year.

BACKGROUND (cont.)

	Traditional	Modification
	The circular item in the lower left-hand corner is a gong. The little ball above it is part of the mallet used to sound the gong. Other instruments include the drums and cymbals.	The same types of instruments are still used in the dragon dance.
Title Page	The Chinese characters on this page are written from left to right to correspond with the words above them and the romanization below.	
Page 4	The Chinese characters are written from left to right to correspond with the romanization below them. Each sentence also corresponds to the English words on page 5. Children may be made aware that there are different ways of writing the same story. This would apply to all pages with Chinese characters and romanization.	
Page 5	The picture on this page shows the children helping mother clean the house thoroughly in preparation for the new year.	Because so many mothers now work away from home, extensive house cleaning just before New Year's Day has been modified to cleaning a few days before.
	It is considered bad luck to have any old dust left in the house. The cleaning may start a month ahead.	

BACKGROUND (cont.)

Traditional	Modification
The Chinese New Year period begins on the 1st day of the 12th month and lasts until the 15th day of the new year according to the lunar calendar. On the Gregorian calendar, the day itself may be anywhere from January 15 to February 21.	Most Chinese in the United States celebrate our national holiday as well as the Chinese New Year.
On the 24th day of the 12th month, a farewell is planned for the Kitchen God whose picture has been hanging on the kitchen wall all year. Something sweet is rubbed on his mouth, in hopes that he will speak well of the family.	Belief in the Kitchen God is more common where there are older women in charge of the festivities.
On the 30th day of the 12th month, the family gets together for a feast to welcome the return of the Kitchen God by placing a new picture of him on the kitchen wall.	This feast may be observed by few families in the United States.

BACKGROUND (cont.)

	Traditional	Modification
	All debts are to be settled before the old year ends.	Because of economic conditions, the settling of all debts may not be practical.
	Traditionally, people work seven days a week. However, when there is reason for celebrating, everyone will stop work for as long as a week at a time.	People of Chinese descent here in the United States do not take off from work or business as readily as they used to. Family celebrations are usually held on the weekends, when most of the family has free time.
	Chinese families are especially careful about what they do or say on New Year's Day because it is said that whatever happens on that day has great influence during the coming year.	There is still stress on saying nice things and watching one's behavior on New Year's Day.
Page 7	Red, or various shades of orange, signify joy and good luck. Messages of happiness, prosperity, longevity, etc., are written on paper scrolls or diamond shapes. These are placed on walls and door posts.	Red scrolls with words of good wishes are still seen in many homes today.

BACKGROUND (cont.)

	Traditional	Modification
Page 9	No cooking is to be done on New Year's Day. Therefore, the mothers are busy cooking all the special foods for New Year's before the old year ends. No knives nor other sharp instruments are used on New Year's Day, for fear of cutting the luck of the new year.	Some mothers may still observe this custom to some extent and do little or no cooking on New Year's Day. The *wok* (Chinese frying pan) is still used extensively for Chinese cooking and general sauteing of food.
	Food is very important; many foods take on new names at New Year's time. Eggs become "silver ingots," mushrooms become "opportunities," and chicken becomes "phoenix," which is a symbol of immortality.	Food is important on all Chinese occasions and festivities.
	Jaai, (meatless stew) is eaten at the New Year's dinner, for there is a belief that the New Year should begin with a dish free of meat and comprised of vegetables only.	*Jaai* is still cooked by many families and eaten as a New Year's dish. Some delicatessens have *jaai* all year round.

BACKGROUND (cont.)

	Traditional	Modification
Page 11	Children receive money in red envelopes and new clothes, and spend the day playing games and eating special sweets.	Children, generally, are still given new clothes, and those they greet on New Year's Day give them money in red envelopes. Unless the children are attending a school where Chinese New Year is observed, they no longer take the day off from school to observe the day.
	Flowers blossoming in the house bring riches and signify growth. Flowers with special meanings are chosen: white narcissus for good fortune; pink blossoms of peach or plum for long life; peonies for wealth and honor; and red flowers for good luck and happiness. If a blossom opens on New Year's Day, that is a sign of a good year and prosperity to come.	Flowers decorate the house for the festivities. Red or pink peonies and azaleas are more popular than other blossoms.

BACKGROUND (cont.)

	Traditional	Modification
	Oranges and tangerines are placed in a pyramid to signify longevity; Chinese believe in using an even number of oranges, topped with a tangerine and a red envelope.	Some families still place the pyramid of oranges, topped with a tangerine and a red envelope, in each room of the house. Sometimes a scroll with words of good wishes is placed beside the dish.
Page 13	It is customary for the children to greet their parents and grandparents the first thing in the morning. The adults usually respond by complimenting the children on how well they behave and wishing that everything will be good for them as they grow up. *Li see* (money in a red envelope) will be given by each adult to each of the children. *Li see* expresses gratitude, sends good wishes, or acts as a gift. Only married adults give *li see* to children.	Most children, especially those with living grandparents, still greet their parents with New Year's wishes. Parents and grandparents of these children still observe the tradition of presenting them with *li see*. Many married adults give *li see* not only to their own children, but also to children of friends whom they see on New Year's. *Li see* is not limited to New Year's. It is also given on all happy occasions. Gaily decorated red envelopes may be used for gifts. Red envelopes with "double happiness" written in Chinese characters are for weddings only.

BACKGROUND (cont.)

	Traditional	Modification
Page 15	New Year's is greeted in a quiet way. It is not the traditional custom to show excitement over the arrival of the New Year with shouting, embracing, or toasting with drinks. After the last meal of the old year, the family spends a quiet evening awaiting the new year. At midnight, New Year greetings are exchanged and the family retires.	New Year's Day itself is still greeted in a quiet fashion. In cities with a large Chinese population, celebrations usually last a month. Included now are such things as queen contests, baby king and queen contests, fashion shows, art shows, carnivals, *mah jong* contests, etc., as well as exploding firecrackers, the Lantern Festival, and the Parade of the Dragon.
	New Year's Day is celebrated at home by individual families.	Families in America who observe the custom of "opening" the New Year with a family feast usually allow themselves up to two weeks after the New Year's Day to do so. Family associations may have the feast anytime within a month, either at the association hall or in a restaurant. All this is due to the fact that many people can

BACKGROUND (cont.)

	Traditional	Modification
		only get together on weekends.
Page 17	Firecrackers are used extensively during the New Year period to frighten away evil spirits and to awaken the sleeping dragon so that it may help welcome in the New Year.	Because of fire regulations and safety factors, people of Chinese descent in cities with a large Chinese population may be restricted to purchasing their firecrackers from the Chinese Benevolent Association and other family associations. The associations are restricted to selling firecrackers only to those of Chinese descent and must also give instructions on legal times and places for using the firecrackers.
Page 19	After the second day, people call on relatives and friends, bringing oranges, a tangerine, and money in a red envelope, signifying a wish for abundant happiness and prosperity for the coming year. The red envelopes are given to the children by married adults.	Presentation of oranges and a tangerine with a red envelope of money is still observed by some when they go visiting on New Year's Day. The recipient usually reciprocates by exchanging a red envelope and a couple of fruits, returning the entire bag to the visitor, who must not leave empty handed.

BACKGROUND (cont.)

	Traditional	Modification
Page 21	The lion dances in front of business establishments to wish success and good fortune for the coming year. The wishes are written on red or orange scrolls and given to the owners, usually in pairs, to paste on their door posts or walls.	Dancing with the lion head is an art and is being perpetuated by many local groups. The dancers still go from business to business, wishing the merchants good fortune. In return, they receive one or two red envelopes with money. In this country, the money collected is turned over to Chinese language schools and Chinese hospitals.
	The Lantern Festival and the Parade of the Dragon are on the 15th day of the New Year. The lanterns are used as torches to help find the heavenly spirits. The dragon appears only on Chinese New Year. It is the traditional symbol of Chinese royalty and also signifies strength, goodness, and the spirit of change.	The Lantern Festival and the Parade of the Dragon do not necessarily fall exactly on the 15th day of the Chinese New Year because everyone cannot or does not take off from work to celebrate. Many large cities have the parade on the weekend closest to the day.

SUGGESTED ACTIVITIES

- Draw or paint a dragon or a dragon dancing in the parade.
- Make a paper maché lion head and have the children perform the lion dance.
- Refer to Dragon Head, Chinese Cultural Lesson, KEYS Project, 1974.
- Make a paper lantern and decorate it.
- Make a firecracker out of paper and tubing.
- Participate in Chinese New Year's festivities in the community.
- Refer to New Year Scroll, Chinese Cultural Lesson, KEYS Project, 1974.
- Cut oranges and tangerines to eat.
- Prepare *jaai* in an electric frying pan or have a mother prepare it for the children.
- Refer to Butterfly Treats, Chinese Cultural Lesson, KEYS Project, 1974.

DRAGON BOAT FESTIVAL

TEACHER'S RESOURCE GUIDE FOR BOOKLET

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)
LOS ANGELES CITY SCHOOLS

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The manuscript was typed and prepared for printing by Elsie Inase.

JANET M. IWASAKI
Coordinator
K.E.Y.S Project

ROBERT R. RANGEL
Director
Bilingual-Bicultural/ESL Programs

APPROVED:

IRENE Y. CURTIS
Administrative Coordinator
Special Instructional Programs Branch

HARRY HANDLER
Associate Superintendent
Instruction

DRAGON BOAT FESTIVAL

Teacher's Resource Guide for Booklet

PURPOSE

- Dragon Boat Festival has been developed to provide information about one of the Chinese festivals that is still being observed in Chinese homes and publicly in cities with a large Chinese population. Some aspects have been modified to adjust to contemporary life style.

USE OF THE CANTONESE DIALECT

- Cantonese is used to tell the story to children who understand Cantonese.
- The romanization of the Cantonese translation has been included to relate to the bilingual taped version of the book or non-Cantonese speakers.
- The Cantonese translation is written in traditional Chinese calligraphy and can be read and understood by everyone who can read Chinese.

HOW TO USE THE BOOK

- Dragon Boat Festival can be read first in English to the children. (Festival time is on the fifth day of the fifth month on the lunar calendar, or falling somewhere between May 28 and June 28 on the Gregorian calendar.)
- The teacher can tell the story to the children, using the illustrations in the book for reference.
- A bilingual education aide can be asked to read the characters for the non-English speaking students.
- Older children can read the story to themselves or to younger children.
- Children can retell the story in their own words, using the illustrations from the book.

HOW TO USE THE BOOK (cont.)

- Children who can read the Chinese characters can be asked to read to others in Chinese or to teach others how to write the characters.
- The book may be checked out for the parents to help reinforce or add to the story for the child.
- The book can be a language lesson for the parents.
- The bilingual taped version may be used
  - . by the teacher for a group-type listening activity.
  - . by the children individually or in small groups at the listening center or as an independent follow-up activity.

BACKGROUND

	Traditional	Modification
Cover	Dragon Boat Festival is also commonly known as *Dyun Ngh Jit* (端午節) or Festival of the High Noon. The date on the lunar calendar corresponds to the summer solstice, the longest day of the year on the Gregorian calendar. The three Chinese characters on the cover mean Festival of the High Noon. They are written in traditional Chinese writing form, from top to bottom. Dragon boats that are used in the dragon boat races have a dragon's head on the front. The body of the boat is painted to simulate dragon scales. (The teacher can point out the picture of the dragon boat and ask to see if any of the children can guess the content of the book.)	In ordinary conversation, Dragon Boat Festival is more commonly referred to as *Ng Yut Jit* (五月節) or Festival of the Fifth Moon. Each month has a new moon, and since the festival falls on the fifth month, it is referred to as the fifth moon.

BACKGROUND (cont.)

	Traditional	Modification
Title Page	The Chinese characters on the title page are written from left to right to correspond with the romanization printed under the characters. Both mean Festival of the High Noon, which is another name for Dragon Boat Festival.	
Page 4	The Chinese characters are written from left to right to correspond to the romanization printed under the characters. The traditional method of writing Chinese characters is from top to bottom and from right to left. Each sentence also corresponds to the English words on Page 5. Children may be made aware that there are different ways of writing the same story. This would apply to all pages with Chinese characters and romanization.	
Page 5	The picture on this page depicts a boy ready to sound the gong. The gong is one of the instruments used in the festival to gather the people together for the race and also to urge the rowers on to victory.	
Page 7	The Dragon Boat Festival was originally celebrated to honor a statesman named Chu Yuan, who lived in 403 B.C. He was also a scholar and wrote many poems and stories.	The story of Chu Yuan is still remembered and passed on to the children by their mothers as they prepare for the festival and by Chinese language school teachers to their students.

BACKGROUND (cont.)

	Traditional	Modification
Page 9	Chu Yuan was falsely accused of misconduct by a jealous rival. Unfortunately, the King believed the stories and had Chu Yuan exiled.	
Page 11	While living the life of a hermit, Chu Yuan became an excellent poet. However, he soon became despondent and wished to take his own life. Before he jumped into the Mi-Lo River in Hunan Province, he wrote a poem, "Li Sao," to clarify his intentions. In this poem, he summarized his life and activities, his ideals and achievements, and wrote his farewell to the world. It was one of his most beautiful poems and became a literary classic in China.	"Li Sao" is still regarded as an example of literary artistry and is still widely read by scholars.

Page 13 On the fifth day of the fifth moon, Chu Yuan jumped into the Mi-Lo River. When the people of Chu heard of this, they rushed out after him in their boats. Unfortunately, they were too late, and Chu Yuan

BACKGROUND (cont.)

Traditional

drowned. The dragon boat race was derived from the attempt to save his life.

Annually since then, the people of Chu have thrown rice into the river to feed his spirit and raced dragon boats to reenact the rescue attempt.

Legend tells us that Chu Yuan's spirit appeared one day to a group of fishermen and reported that a dragon in the river was stealing his rice. He instructed the people to wrap the rice in silk and to tie it securely with silk threads. From this originated the *joong* (see below). Since then the dragon boat race has been to chase away the rice-eating dragon as well as to commemorate the attempt to save Chu Yuan.

Page 15

Annually, around festival time, mothers prepare the *joong* (rice dumpling). The *joong* is prepared with considerable skill. Several bamboo leaves are used to wrap the rice and filling. The leaves are folded to produce a four-cornered shape with a peak in the center, then tied with a string.

Joong is cooked by boiling in water for 5-6 hours. The filling may include such ingredients as

Modification

Mothers sometimes make a social affair out of preparing *joong* by helping each other make enough for their own families, as well as some for the relatives and friends who don't prepare it.

Joong may be purchased at most Chinese markets, delicatessens, and restaurants at festival time. A few places carry it all year round.

BACKGROUND (cont.)

	Traditional	Modification
	Chinese sausages, salted duck egg yolks, barbecued pork, peanuts, chestnuts, ham, Chinese mushrooms, dried shrimps, and salted side pork.	
	Sweet *joong* is also made for this occasion. The rice with a filling of sweet bean paste is wrapped with two bamboo leaves into a rectangular shape and tied with string. It is then boiled for 5-6 hours and dipped in sugar before eating.	Sweet *joong* is made, but in smaller quantities.
	The little girl in the picture is wearing an ornament that resembles the rice dumpling. Children used to wear the ornament around festival time.	Children are seldom seen wearing such an ornament here in the United States, but may paper fold a similar object for an activity.
Page 17	The boats used in the dragon boat race are decorated with a dragon's head on the bow and a dragon's tail at the stern. The body of the boat is painted to simulate the scales of the	Dragon boat races have not been held here in the United States, probably because of the economic conditions and the lack of rivers and lakes near the cities with a large Chinese population. In

BACKGROUND (cont.)

Traditional	Modification
dragon. Bright colors of red, green, and gold are customary.	recent times, however, some groups have re-enacted the dragon boat races for local community activities.
In addition to the rowers, there is a man at each end, one beating the drum and the other sounding the gong and cymbals. The sounds spur the rowers on to victory and ward off the evil monster of the sea.	

SUGGESTED ACTIVITIES

- Draw or paint a dragon boat. Illustrations from the Dragon Boat Festival booklet may be used as motivation.
- Refer to Dragon Head and Dragon Boat, Chinese Cultural Lessons, Keys Project, 1974.
- Refer to *Joong* Ornament, Chinese Cultural Lesson, KEYS Project, 1974.
- *Joong* may be purchased at a Chinese market, delicatessen, or restaurant and served, noting the different ingredients inside. Many Chinese mothers make *joong* and can participate in the program by bringing the *joong*, explaining the ingredients, describing the preparation process, or serving it.
- Children who know how to write some of the Chinese characters can demonstrate to the other children; the children can then practice the technique.
- Have children share whatever additional information they may have on the festival, especially what they do in their own homes.
- Use the Dragon Boat Festival poster to reinforce the story or for an art lesson.

DRAGON BOAT FESTIVAL

TEACHER'S RESOURCE GUIDE FOR POSTER

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)
LOS ANGELES CITY SCHOOLS

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The poster was illustrated by Eddie Costales and approved by the Chinese Planning Committee.

The manuscript was typed and prepared for printing by Margaret Dorsey.

JANET M. IWASAKI
Coordinator
K.E.Y.S. Project

ROBERT R. RANGEL
Director
Bilingual-Bicultural/ESL Programs

APPROVED:

IRENE Y. CURTIS
Administrative Coordinator
Special Instructional Programs Branch

HARRY HANDLER
Associate Superintendent
Instruction

DRAGON BOAT FESTIVAL

Teacher's Resource Guide for Poster

Dragon Boat Festival is celebrated annually on the fifth day of the fifth month according to the lunar calendar, or falling somewhere between May 28 and June 28 on the Gregorian calendar. It is celebrated to honor a statesman named Chu Yuan who lived about 403 B.C.

BACKGROUND

Traditional

Dragon Boat Festival is also known as "*Dyun Ngh Jit*" (端午節) or "Festival of the High Noon." The date on the lunar calendar corresponds to the summer solstice, the longest day of the year on the Gregorian calendar.

The Dragon Boat Festival was originally celebrated to honor a statesman named Chu Yuan who lived about 403 B.C. He was also a scholar and wrote many poems and stories.

Modification

In ordinary conversation, Dragon Boat Festival is more commonly referred to as "*Ng Yut Jit*" (五月節) or "Festival of the Fifth Moon." Each month has a new moon, and since the festival falls on the fifth month, it is referred to as the fifth moon.

The story of Chu Yuan is still remembered and passed on to the children by their mothers as they prepare for the festival, and by Chinese language school teachers to their students.

BACKGROUND (cont.)

Traditional	Modification
Chu Yuan was falsely accused of misconduct by a jealous rival. Unfortunately, the King believed the stories and had Chu Yuan exiled.	
While living the life of a hermit, Chu Yuan became an excellent poet. However, he soon became despondent and wished to take his own life. Before doing so, he wrote a poem, "*Li Sao*," to clarify his intentions. In this poem, he summarized his life and activities, his ideals and achievements, and wrote his farewell to the world. It was one of his most beautiful poems and became a literary classic in China.	"*Li Sao*" is still regarded as an example of literary artistry and is widely read by scholars.

On the fifth day of the fifth moon, Chu Yuan jumped into the Mi-Lo River in Hunan Province. When the people of Chu heard this, they rushed out after him in their boats. Unfortunately, they were too late, and Chu Yuan drowned. The dragon boat race was derived from the attempt to save his life.

BACKGROUND (cont.)

Annually since then, the people of Chu have thrown rice into the river to feed his spirit and raced dragon boats to re-enact the attempt to save him.

Legend tells us that Chu Yuan's spirit appeared one day to a group of fishermen and reported that a dragon in the river was stealing his rice. He instructed the people to wrap the rice in silk and to tie it securely with silk threads. From this activity originated the *joong*, a rice dumpling. The dragon boat race since then has been to chase away the rice-eating dragon as well as to commemorate the attempt to save Chu Yuan.

Traditional

Annually around festival time, Chinese mothers prepare the *joong*, or rice dumplings. The *joong* is prepared with considerable skill. Several bamboo leaves are used to wrap the rice and filling together. The leaves are folded to produce a four-cornered shape with a peak in the center, then tied together with a string.

Modification

Chinese mothers sometimes make a social affair out of preparing *joong* and help each other make enough for their own families as well as some for the relatives and friends who don't prepare it.

BACKGROUND (cont.)

Traditional	Modification
Joong must be boiled in water for 5-6 hours. The filling may include such ingredients as Chinese sausages, salted duck egg yolks, barbecued pork, peanuts, chestnuts, ham, Chinese mushrooms, dried shrimp, or salted side pork.	*Joong* may be purchased at most markets, delicatessens, and restaurants at festival time. A few stores carry it all year round.
Sweet *joong* is made also for this occasion. Rice and a filling of sweet bean paste are wrapped with two bamboo leaves into a rectangular shape and tied with a string. It is dipped or sprinkled with sugar before eating.	The sweet *joong* is made, but in smaller quantities because it is not so popular.

POSTER DESCRIPTION

Dragon boats used in dragon boat races are made with the shape of a dragon's head on the bow and a dragon's tail at the stern. The body of the boat is painted to simulate dragon scales. Bright colors of red, green, and gold are the customary colors used.	In recent times, some groups have re-enacted the dragon boat races for local community activities.

POSTER DESCRIPTION (cont.)

Besides the men who do the rowing, there is a man at each end of the boat, one beating a drum and the other sounding a gong and cymbals. The noise is made to urge the rowers on to victory as well as to frighten away the evil monster of the sea.

The three Chinese characters on the lower left corner of the poster mean "Festival of the High Noon." They are written in traditional Chinese writing form, from top to bottom.

SUGGESTED ACTIVITIES

- Draw or paint a dragon boat. For motivation, use illustrations from Dragon Boat Festival booklet, KEYS Project, 1974.
- Paper fold a dragon head and attach it to a paper-folded boat. Refer to Dragon Head and Dragon Boat, Chinese Cultural Lessons, KEYS Project, 1974.
- Paper fold a *joong* ornament worn by children on festival day. Refer to *Joong* Ornament, Chinese Cultural Lesson, KEYS Project, 1974.
- *Joong* may be purchased at a Chinese market, delicatessen, or restaurant and served, noting the different ingredients in the filling. Since many Chinese mothers make *joong*, they can be invited to participate in the program by bringing the *joong*, explaining the ingredients, describing the preparation process, and serving it.
- Children who know how to write some of the Chinese characters can demonstrate to the other children; the children can then practice the technique.
- Have children share whatever additional information they may have on the festival, especially what they do in their own homes to celebrate.
- Compare dragon boat racing with a regatta.

LITTLE MAY'S FAMILY

TEACHER'S RESOURCE GUIDE FOR BOOKLET

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JANET M. IWASAKI
Coordinator
K.E.Y.S. Project

ROBERT R. RANGEL
Director
Bilingual-Bicultural/ESL PROGRAMS

APPROVED:

IRENE Y. CURTIS
Administrative Coordinator
Special Instructional Programs Branch

HARRY HANDLER
Associate Superintendent
Instruction

LITTLE MAY'S FAMILY

Teacher's Resource Guide for Booklet

PURPOSE

- Little May's Family has been developed to depict a composite picture of some of the American families of Chinese descent. Some aspects of family life are very similar to those of American families of other backgrounds; some are different due to cultural influences.

USE OF THE CANTONESE DIALECT

- Cantonese is used to tell the story to children who understand Cantonese.
- The romanization of the Cantonese translation has been included to relate to the bilingual taped version of the book or non-Cantonese speakers.
- The Cantonese translation is written in traditional Chinese calligraphy and can be read and understood by everyone who can read Chinese.

HOW TO USE THE BOOK

- Little May's Family can be first read in English to the children.
- It can be used to discuss likenesses and differences among families and their contribution of values to a way of life.
- The teacher can tell the story to the children, using the illustrations in the book for reference.
- A bilingual education aide can be asked to read the Chinese characters to the non-English speaking students.
- Older children can read the story to themselves or to younger children.
- Children can retell the story in their own words, using the illustrations from the book.

HOW TO USE THE BOOK (cont.)

- Children who can read the Chinese characters can be asked to read to others in Chinese or to teach others how to write the characters.
- The book may be checked out for the parents to help reinforce or add to the story for the child.
- The book can be a language lesson for the parents.
- The bilingual taped version may be used
  - . by the teacher for a group-type listening activity.
  - . by the children individually or in small groups at the listening center or as an independent follow-up activity.

BACKGROUND

Cover The words below the title are the romanized forms of the Chinese characters to the right of the picture. The Chinese characters are written in traditional form, from top to bottom.

Title Page The Chinese characters are a translation of the title:

小 pronounced síu; means "small" or "little"

梅 pronounced mùih; means "plum"

的 pronounced dīk; indicates a possessive

家 pronounced gā; means "home"

庭 pronounced tìhng; with home, means "family"

Síu Mùih dīk gā tìhng (Little May's Family or the Family of Little May)

Page 4 The Chinese characters on this page are written from left to right to correspond with the romanization below them. Except for the word, "hello," each sentence also corresponds to the English words on page 5. (There is no Chinese translation for the word, "hello.") Children may be made aware that there are different ways of writing the same story. This also applies to all pages with Chinese characters and romanization.

Page 5 The picture shows Little May playing with Western toys. The similarities to the activities of children from other groups could be pointed out.

BACKGROUND (cont.)

	Traditional	Modification
Page 7	Many Chinese families are large, with the paternal grandparents and the eldest son and his family living on the same property.	Parents may still live with their son and his family, but this custom is changing. With senior citizens' groups forming in Chinatown areas, the older citizens are finding life more enjoyable and more relaxing when they meet and socialize with others of their own age group.

Page 9 This page does not show anything different from other households. If this had been a scene after dinner, the dishes shown might have included rice bowls, chopsticks, Chinese soup spoons, and a *wok* (Chinese frying pan). Many families still have traditional Chinese meals at dinner time.

Page 13	Housework is usually done by live-in servants.	When grandparents are living in the same house, both may help with the housework. Many mothers now work outside the home.

Page 15 Grandparents usually enjoy telling and retelling stories of their own childhood.

BACKGROUND (cont.)

	Traditional	Modification
Page 17	Chinese food is usually prepared by steaming or sauteing in a *wok*.	The *wok* is still extensively used for cooking Chinese food. It is used to *chow* (saute) food - a common way of preparing many Chinese dishes. The *wok* can also be used as a steamer. Chopsticks are commonly used for stirring or tasting.
Page 19	Children usually do their own homework, which consists of memorizing, writing stories, and practicing their calligraphy.	Some fathers may help their children with their homework. Those fathers who own businesses or work long hours may not find time to do so; the mother or older brothers and sisters may take over.

Page 27 Children are taught to respect their elders. They learn at an early age to acknowledge adults with a greeting when they see them. It is customary for the children to say good night to each of the adults before going to bed.

SUGGESTED ACTIVITIES

- Have children tell or write a story about their family in comparison with Little May's.
- Have children draw or paint a picture of their family.
- A teacher or children who know Chinese characters can give a writing lesson. (Parents can also be asked to help with this as well as to tell the history of the words.)
- See East/West Activity Kit, Visual Communications/Asian American Studies Central, Inc.
- See You Can Write Chinese, Kurt Wiese, Viking Press, New York, 1945.
- Have a cooking lesson, using the *wok*, chopsticks, and other Chinese utensils.
- Refer to Chopsticks, Multicultural Lesson, KEYS Project, 1974.

THE MAGIC BRUSH

TEACHER'S RESOURCE GUIDE FOR FILMSTRIP

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)

LOS ANGELES CITY SCHOOLS

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ACKNOWLEDGMENTS

This guide was written by Doré H. Wong and the script for the filmstrip by Ella Y. Quan. Eddie Costales drew the illustrations. The Chinese Planning Committee, K.E.Y.S. Project, checked and approved the guide, script, and drawings.

The manuscript was typed and prepared for printing by Doreen Chan.

JANET M. IWASAKI
Coordinator
Asian Languages Programs

APPROVED:

ROBERT R. RANGEL
Director
Bilingual-ESL Services Branch

HARRY HANDLER
Associate Superintendent
Instruction

THE MAGIC BRUSH

Teacher's Resource Guide for Filmstrip

PURPOSE

- Tales are universal in all cultures for entertainment and enjoyment. They also have often been used to teach a lesson. The purpose in introducing Asian folktales is to assist children in learning about the cultural values of Asian peoples and to enable them to compare their own values with those related in the folktales.

- In The Magic Brush, the apparent lesson is that rewards can be gained if one is loyal, helpful, and patient. The importance of high morals and virtues is an integral part of Chinese culture and heritage.

HOW TO USE THE FILMSTRIP AND GUIDE

- The Magic Brush may be shown first for enjoyment.
- The story is accompanied by a tape in English and Cantonese.
- Specific ethnic details, such as clothing, shelter, and foods, can be pointed out in another showing.
- Children can retell the story in sequence through story writings or illustrations.
- Show filmstrip without the tape and have the children develop a story.
- Stop filmstrip when the brush is given to Ma Liang and have children develop their own conclusions.
- Children can verbalize by describing colors, games, people and activities in the filmstrip.
- Listen to the tape first and have children illustrate the story.

HOW TO USE THE FILMSTRIP AND GUIDE (cont.)

- Before viewing filmstrip, have children describe Ma Liang, both physically and characteristically.
- Compare games in folktales to games played today.
- Discuss and develop activities of work and play.
- List Ma Liang's favorable characteristics.
- The guide can be used to develop cultural awareness and cultural comprehension.
- Inferences about values can be developed.
- Children may be made aware that there are differences and similarities in all cultures.

INTRODUCTION

China has almost five thousand years of recorded history. Its myths, legends, folktales, and anecdotes, dating from ancient times, have captivated Chinese audiences for centuries. Storytellers would spin delightful tales for hours, holding children spellbound.

In Chinese folktales, subject matter may include filial piety, studiousness, customs, religions, ancestor worship, ideas and ideals of virtue, honesty and dishonesty, thrift and greed, politeness, patience, wisdom and foolishness, and lively nonsense.[1] A cross-section of society may be depicted.

The Magic Brush is a story of a poor boy with a very strong desire to paint. How his wish is granted and how he uses the gift demonstrate his strong traits of patience, loyalty, and self-reliance.

In China, the people say, "Patience and the mulberry leaf become a silk gown."[2]

---

[1]Wyndham, Robert. Tales the People Tell in China. Julian Messner, a division of Simon & Schuster, 1971. P. 86.

[2]Ibid. P. 84.

CULTURAL COMPREHENSION

1. How did Ma Liang earn his living?

   How did the villagers help Ma Liang?

   Why did the old woman share her food with Ma Liang?

2. What did Ma Liang want to do most of all?

   Why couldn't Ma Liang go to school?

   Why was schooling so important?

   Two thousand years ago, education was the basis for China's government and society. The Chinese believed that scholars should rule the country. Education required money and time, so scholars usually came from the more privileged economic classes. Only those who passed the civil service examination were given a position in government.[3] Government positions promised a life of high rank, respect, and fame.

   How does this educational system compare to our educational system today?

3. What were Ma Liang's favorite subject in his paintings?

   Why?

   Landscapes and animals have been favorite subjects of Chinese painters. Ma Liang painted animals and flowers familiar to him through his surroundings. His paintings also included natural subjects that symbolized an idea or virtue.

---

[3] Swisher, Earl. China. Ginn and Company, 1964. P. 8.

CULTURAL COMPREHENSION (cont.)

Symbols in The Magic Brush include:

Phoenix--This mythical bird is believed to possess an amiable nature, nobility, and wisdom. Whenever it perches, it is said, a treasure is nearby. The phoenix is the emblem of the empresses of China. The dragon is the emblem of the emperors.[4]

Bamboo--The bamboo is known as "the friend of China." It is grown throughout the greater part of the country. It is thought of as "very high spirited;" that is, in spite of danger or mistreatment, it will always spring back to its original shape. It is an emblem of longevity, probably because it is hardy and evergreen, flourishing throughout the winter.[5]

Peach blossom--This blossom is the emblem of marriage and the symbol of immortality and springtime.

Fish--The fish is the symbol of wealth or abundance.[6]

Ancient legends and beliefs are often reflected in arts of China.

---

[4]Wyndham, op. cit. P. 87.

[5]Williams, C. A. S. Outlines of Chinese Symbolism. Taipei: Ch'eng Wen Publishing Company, 1973. P. 24.

[6]Ibid. Pp. 149, 276.

CULTURAL COMPREHENSION (cont.)

Many characters symbolizing a virtue can be recognized on plates, trays, teacups, scrolls, and vases, or carved in ivory and jade.[7]

4. What did the old man in the dream give Ma Liang?

Who might the old man be?

The old man in the dream may be a heavenly being, as he is surrounded by clouds, or perhaps a fairy godfather.

Why is Ma Liang kneeling?

Kneeling was a sign of respect in greeting anyone of higher distinction. At one time, showing respect meant kneeling low and tapping your forehead on the ground.[8] An emperor might command as much as ten taps, a mandarin three, or a teacher one. Today, bowing is the respectful sign of greeting.

5. How did Ma Liang use his brush to help his friends?

Why did Ma Liang help his fellow villagers?

The traditional Chinese way of life could easily be ascribed to the teachings of Confucius. He stressed strong human relationships and felt that stability in society depended upon the relationships between ruler and subject, father and son, and husband and wife. He believed that people were happiest when they followed rules of good behavior. Rulers, he said, should be wise and honest in order to set an example for their subjects. Citizens should obey their rulers, and children should obey their parents.[9] He taught that the morality of the indi-

---

[7]Wyndham, op. cit. P. 86.

[8]Weins, Herold J. China. The Fideler Company, 1967. P. 149.

[9]Ibid. P. 45.

CULTURAL COMPREHENSION (cont.)

vidual depends upon five constant virtues: humanity, righteousness, propriety, wisdom, and good faith.

From the second century B.C. to the present day, the high standards of morals and virtues have been taught to the children of traditional Chinese families. Areas stressed included:

humanism--Humility, benevolence, perfect virtue, or the "moral sense"

tolerance or reciprocity--"Do not do unto others what you would not have others do unto you"

jen or love of mankind--Courtesy, magnanimity, good faith, diligence, and kindness

filial piety--Having acquired the habits of love and respect in the home, one is expected to extend them to other people's parents and elder brothers, and the authorities of the state.[10]

6. What kinds of foods did Ma Liang paint?

Why?

Fish is plentiful, and together with rice, is the main staple of China's daily diet.

When chicken or duck is served, the head and tail are kept on the serving plate to depict a completeness--a beginning and an end,[11] symbolizing the beginning and completing of a task.

---

[10] China and the Chinese: Confucius. China Publishing Company, 1975. Pamphlet available at Consulate of the Republic of China.

[11] Williams, op. cit. P. 120.

CULTURAL COMPREHENSION (cont.)

The moon cake is a traditional treat baked only during the Harvest Festival. This festival falls on the 15th day of the eighth moon of the lunar calendar. The moon is at its brightest then, and the Earth God is thanked for the harvest.[12] During wartime, messages were inserted in the moon cakes. The shape, a complete circle, is supposed to bring about happy reunions.[13]

7. Why didn't Ma Liang ever finish the paintings for the rich?

8. Why did the villagers help keep Ma Liang's secret?
   Where did the villagers meet?
   Why did they meet there?
   What activities can you describe?
   When have you been in a similar situation?
   Why?

9. In what ways are you like Ma Liang?
   What did you like or dislike about Ma Liang?
   Why?

10. What other folktale do you know that is like this one?
    How is it similar?
    How does this folktale compare to other folktales, eg., Jack and the Beanstalk or Sinbad, the Sailor?

---

[12] China and the Chinese: Festivals. China Publishing Company, 1975. Available at Consulate of the Republic of China.

[13] Dr. Wei-Lin Lei, California State University, Los Angeles, personal interview, February 14, 1977.

CULTURAL COMPREHENSION (cont.)

How are Ma Liang and other protagonists alike or different?

What were the goals of each?

How were they alike although in different countries and background?

SUGGESTED ACTIVITIES

- Have children practice brush painting.
- Refer to Chinese New Year Scroll, Chinese Cultural Lesson, KEYS Project, 1974.
- Refer to Dragon Head, Chinese Cultural Lesson, KEYS Project, 1974, p. 4.
- Have children discuss and make Chinese foods.
- Refer to Peanut Crunchies, Chinese Cultural Lesson, KEYS Project, 1976.
- Refer to *Dauh-Sa Baau* (Sweet Bun), Chinese Cultural Lesson, KEYS Project, 1977.
- Refer to Chopsticks, Multicultural Lesson, KEYS Project, 1974.
- Have children learn games shown in filmstrip.
- Refer to Chinese Jump Rope, Chinese Cultural Lesson, KEYS Project, 1975.
- Refer to Asian Shuttlecock Games, Multicultural Lesson, KEYS Project, 1975.
- Refer to Kites, Multicultural Lesson, KEYS Project, 1975.
- Refer to Comprehension Unit 2, The Magic Brush, KEYS Project, 1977.

CHINESE CULTURAL LESSON

ACTIVITY BUTTERFLY TREATS

CONCEPTS AND/OR SKILLS

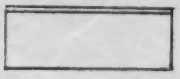
Half
Rectangle
Center
Half-inch
Sprinkle
Fry
Slit

MATERIALS

Package of *won ton* skins (noodle skin available in Chinese markets or many supermarkets; 40-50 skins per package)
1/2 gallon oil
Powdered sugar
Knife
Tongs, clamps, or wooden chopsticks
Electric frying pan
Paper towels

PROCEDURE

1. Heat oil to 375-400°.
2. Cut *won ton* skin in half.
3. Place one half on top of the other.



4. Cut a slit through the center of both pieces, leaving 1/2 inch at sides.

5. Keeping the two pieces together, pull one end through the center cut.

6. Deep fry on both sides until lightly browned.
7. Place fried *won ton* skins on paper towels.
8. Sprinkle with powdered or granulated sugar and serve.

SUGGESTED ACTIVITIES

Refer to Chinese New Year Teacher's Resource Guide for Booklet, KEYS Project, 1974.

Serve Butterfly Treats for any occasion.

CHINESE CULTURAL LESSON
Butterfly Treats

SUGGESTED ACTIVITIES (CONT.)

Compare with *turon*; refer to *Pritong Saging* (Fried Platanos), Filipino Cultural Lesson, KEYS Project, 1974.

The treats are good to serve in a culmination study of Chinese New Year.

ADDITIONAL INFORMATION

Food is an important part of all Chinese festivals. Butterfly treats can be prepared easily by the children, with the teacher doing the frying.

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CHINESE CULTURAL LESSON

ACTIVITY

CATCHING THE DRAGON'S TAIL

CONCEPTS AND/OR SKILLS

Head	Shoulders
Tail	Tag
Line	Weave

AREA

Indoors or outdoors

PLAYERS

10 or more

RULES

1. Have all players form a line with hands on the shoulders of the person in front.
2. Name the first person the dragon's head.
3. Name the last person the dragon's tail.
4. The dragon's head maneuvers and makes the line weave about as it tries to tag the tail.
5. The rest of the players in the line try to keep the head from catching the tail by their own maneuvers.
6. The same person remains the head if he or she catches the tail.
7. As soon as anyone lets go of the shoulders of the person in front, the dragon "dies" and the head goes to the end of line. The next person in line becomes the new dragon head.
8. Continue until everyone has had a turn.

SUGGESTED ACTIVITIES

This game is especially appropriate during Chinese New Year and Dragon Boat Festival times.

With cardboard boxes, have the children make a dragon headpiece and a dragon's tail to attach to the head and tail players.

"Dragon head" and "dragon tail" can be written on cards and hung around the necks of the people in those positions.

Games Around The World, By Helen J. Fletcher.
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KEYS Project, ESEA, Title III

CHINESE CULTURAL LESSON

ACTIVITY

CHINESE JUMP ROPE

CONCEPTS AND/OR SKILLS

Jump
Between
Over
Opposite
Knee
Ankle
Hip

MATERIALS

Package of colored rubber bands (makes four strands)

PROCEDURE

1. Interlock the rubber bands to form a "rope" about 48 inches long when stretched. Make 2.
2. Have two people hold opposite ends of "ropes," one in each hand, near the outside of their ankles.
3. Have jumpers take turns jumping in between the two "ropes" and jumping back out the same side.
4. Repeat Step 3 with "ropes" near the knees, and then with the "ropes" near the hips.

SUGGESTED VARIATIONS

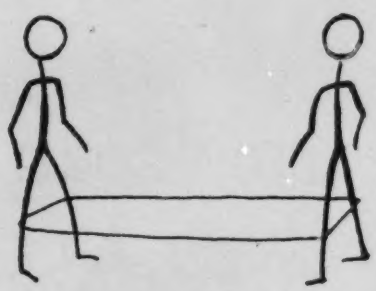
With "ropes" near the knees, have the jumpers lift up the first strand with their knee, jump over the second strand, and then jump back out on the same side.

Have jumpers jump in one side and out the other side.

Have the "ropes" raised two inches at a time.

ADDITIONAL INFORMATION

A commercially made Chinese Jump Rope may be purchased in toy stores. It is elasticized and tied into one continuous strand. Two people stand inside the "rope," place the "rope" at the desired height and stretch it out to desired length.



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CHINESE CULTURAL LESSON

ACTIVITY

DAUH-SA BAAU (SWEET BUN)

CONCEPTS AND/OR SKILLS

Circle	Center	Cookie Sheet
Stretch	Edge	Sweet
Pull	Bake	Brown
Pinch	Minutes	Oven
Teaspoon	Cool	Round
Half	Ball	Flatten

MATERIALS

(Tasting experience for 30 students)
3 cans of refrigerated biscuits (10 to a can)
1 can sweet red bean paste, 18 oz.
Toaster-oven or school oven
Teaspoon
Cookie Sheet
Red food coloring
Aluminum foil
Toothpick

PROCEDURE

1. Pull and stretch biscuits.
2. Flatten each biscuit into circle of approximately 3-inch diameter.
3. Place 1/2 teaspoon of bean paste into center of biscuit.
4. Pinch edges and form a round ball.
5. Place ball on cookie sheet lined with aluminum foil, pinched side down.
6. Use toothpick dipped in red food coloring to write child's name on top of his *baau*.
7. Bake in oven at 375° F. for 8 to 10 minutes or until browned.
8. Allow biscuits to cool slightly before eating.

ADDITIONAL INFORMATION

The sweet *baau* is called *dauh-sa baau*. The baked *baau* is an extension of the more commonly known "steamed *baau*." It is one of the variety of tea cakes called *deem-sum* meaning "to touch the heart." Tea cakes are small bite-sized delicacies aimed at pleasing the consumer. They are served with tea for brunch and lunch.

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CHINESE CULTURAL LESSON

ACTIVITY DRAGON BOAT

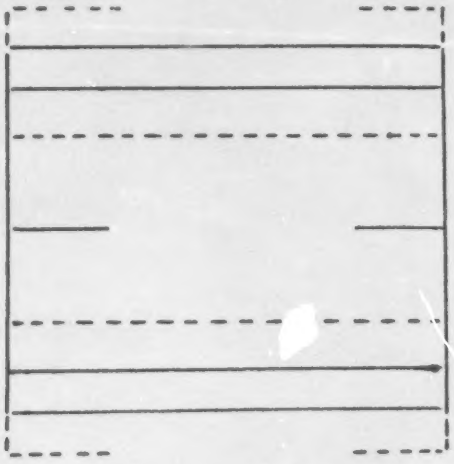
CONCEPTS AND/OR SKILLS

Half	Center
Square	Inch
Flap	Head
Top	Tail
Dragon	Bottom

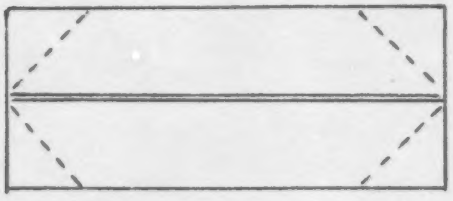
MATERIALS Lightweight paper cut into 8-1/2 inch squares

PROCEDURE

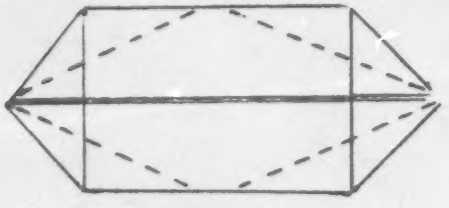
1. Fold paper in half.
2. Unfold paper. Fold 1-inch flaps on top and bottom.



3. Bring folded edges up to center line.



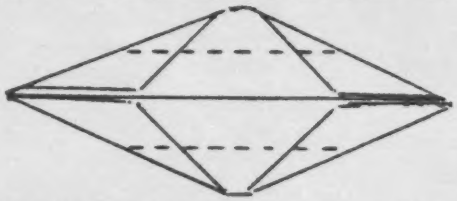
4. Fold up four corners to center line.



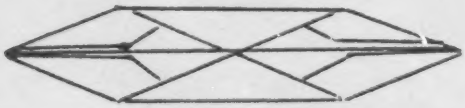
CHINESE CULTURAL LESSON
Dragon Boat

PROCEDURE (CONT.)

5. Fold up four corners to center line once more.

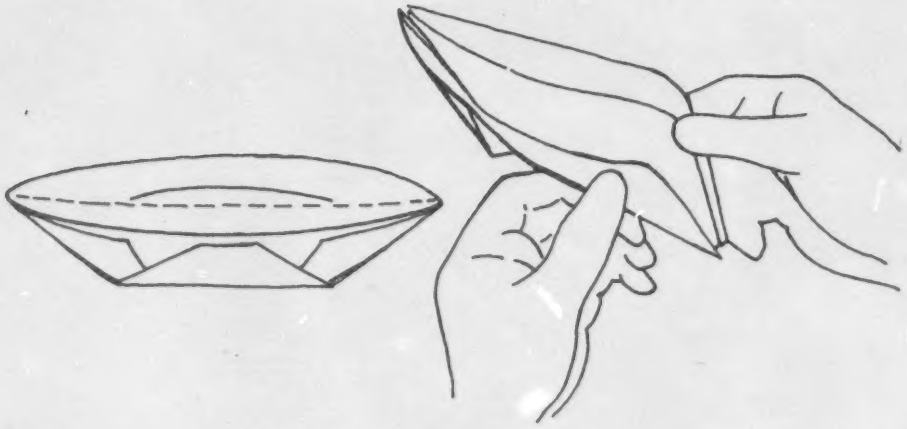


6. Fold both top and bottom to center line.



7. Put sides together to form figure as shown.

8. Holding the boat, turn the whole thing inside out.



9. Attach a dragon head to one end and a tail to the other end.

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CHINESE CULTURAL LESSON
Dragon Boat

SUGGESTED ACTIVITIES

Refer to Dragon Boat Festival Teacher's Resource Guide for Booklet, KEYS Project, 1974

Refer to Dragon Boat Festival booklet, KEYS Project, 1974.

Have boat races in tub of water and propel dragon boats by blowing into straws.

Make dragon boats from clay.

ADDITIONAL INFORMATION

The Dragon Boat Festival is celebrated on the fifth day of the fifth moon, according to the lunar calendar. On our Gregorian calendar, it falls somewhere between May 28 and June 28.

The dragon boat races have become a competitive sport as well as commemorating the day when the people of *Chu* rushed in boats to save *Chu Yuan* from drowning in the *Mi-lo* River.

The boats used in the race are very decorative. They are long and narrow. The front part of the boats are shaped like a dragon's head, while the rear is shaped like a dragon's tail. The body of the boats are gaily painted to simulate scales of the dragon. Besides the men who row the boats, there may be one or two other men who beat the gongs, cymbals, and drums. The noise adds to the excitement, urging the rowers on to victory as well as frightening away the evil spirits.

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CHINESE CULTURAL LESSON

ACTIVITY DRAGON HEAD

CONCEPT AND/OR SKILL

Square	Press	Pockets
Half	Center	Tube
Triangle	Thumbs	Scales
Rectangle	Bottom	Spine-spikes
Points		

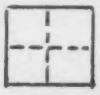
MATERIALS

Lightweight paper cut into 8-1/2 inch squares
Construction paper (red, green, yellow)
Marking pen or black crayon
Cardboard tubing

PROCEDURE

1. Fold square paper in half.

2. Unfold. Fold in half in the other direction.

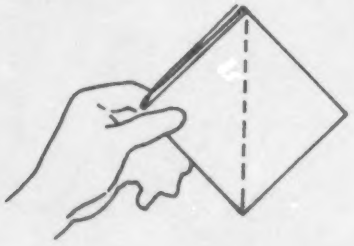


3. Unfold. Fold along diagonal, making a triangle.

4. Unfold. Turn paper over. Fold in half in the other direction, making a triangle.

5. Hold triangle with folded edge at the bottom.

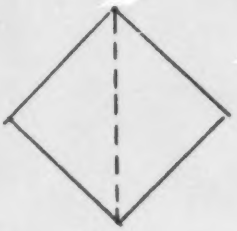
6. Holding the folded edge, bring points up and in toward the center.



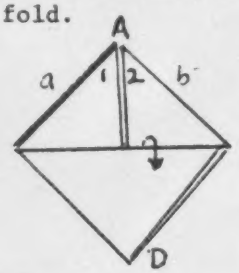
CHINESE CULTURAL LESSON
Dragon Head

PROCEDURE (CONT.)

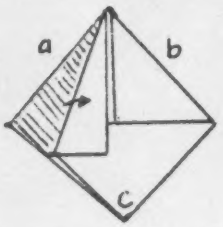
7. Press folded square flat with openings at the top.



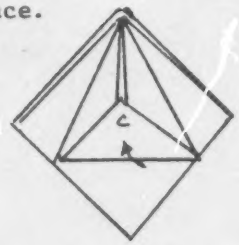
8. Fold "A" down to meet "D", exposing points "1" and "2". Press along fold.



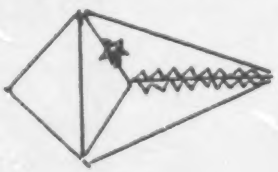
9. Fold edges "a" and "b" to meet center line.



10. Fold flap "c" up, covering bottoms of folds "a" and "b". Glue into place.



11. Turn piece over and repeat steps 8, 9, and 10.
12. Decorate each side with eyes and teeth.



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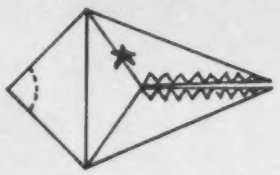
CHINESE CULTURAL LESSON
Dragon Head

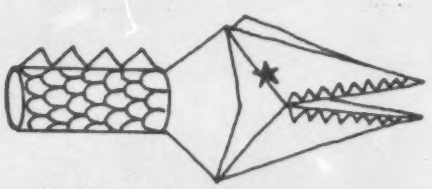
PROCEDURE (CONT.)

13. To make hole for a tubular body, cut about one inch off tip of back fold.



14. Place thumbs inside pockets on each side and gently pull out until the head stays open by itself.

15. Attach the head to a tubular body. Decorate with colored construction paper scales and spine-spikes.



SUGGESTED ACTIVITIES

Make a large dragon head to fit over a child's head. Attach a long piece of material for the body. Attach a piece for the tail. Have the children perform the dragon dance. Play the dragon dance music from the record, "Marn Ling Sees the Chinese Lion Dance," International Telecomm Inc., Hunt Valley, Maryland 21031.

Attach the dragon head to a paper folded dragon boat for the Dragon Boat Festival.

Refer to Dragon Boat, Chinese Cultural Lesson, KEYS Project, 1974.

Attach a piece of cloth to the dragon head and use as a hand puppet.

CHINESE CULTURAL LESSON
Dragon Head

ADDITIONAL INFORMATION

The Chinese dragon is the emblem of guardianship and vigilance. It was regarded as the most sacred animal and became the imperial emblem of the Chinese emperors.

The kind and gracious Chinese dragon is worshipped as the divine ruler of lakes, rivers and seas.

According to legend, the dragon first appeared in the sky while an heir to the throne was born. The country was blessed with peace and prosperity for many generations thereafter. The dragon also symbolizes good fortune and is seen at all Chinese New Year's parades.

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CHINESE CULTURAL LESSON

ACTIVITY

GUNG JAI (DOLL)

CONCEPTS AND/OR SKILLS

Cut	Fold	Top	Mouth	Staple
Glue	Fan	Middle	Face	Trace
Hair	Pleat	Bottom	Decorate	Sleeve
Jacket	Plants	Eyes	Design	Arms
Skirt	Center	Nose	Buttons	Stand
Roll				

MATERIALS

4 1/2 x 9-inch construction paper of various colors (skirt/pants)
9-inch square manila paper
Scissors
Glue
Stapler
Marking pens
Patterns

PROCEDURE

1. Trace and cut pattern of jacket and sleeve on one color.
2. Trace and cut pattern of hair on black.
3. Fanfold the skirt to form pleats.
4. Draw a line down the center of the pants pattern.
5. Glue the hair at the top of the 9-inch square of manila paper.
6. Glue skirt and/or pants to the bottom of the manila paper.
7. Glue jacket at the middle of the manila paper just below the hair pattern.
8. Use marking pens to draw in facial features.
9. Use varied colors of marking pens to decorate or draw designs on clothing.
10. Roll manila paper back with an overlap of approximately 1-inch and staple at top, middle, and bottom.
11. Staple arms to sides of body.
12. Stand doll up.

SUGGESTED ACTIVITIES

Explore the different styles of Chinese jackets, skirts, and pants.

ADDITIONAL INFORMATION

Dolls of China were made of many materials. Dolls for children's play were made of grass, bamboo sticks, clay, or papier mache. Contemporary dolls are the same as the western world's, i.e., stuffed, rubber, or plastic.

CHINESE CULTURAL LESSON
Gung Jai (Doll)

ADDITIONAL INFORMATION (CONT.)

Perhaps the most famous of all Chinese dolls was the "doctor doll," usually made of ivory, jade, carnelian, or transparent rhino tusk. A "doctor doll" was originally owned by a lady of high breeding who was not allowed to be examined when ill. Instead, her maid would be sent to the doctor's office with the doll. She would point out the area of pain on the doll and describe any symptoms of illness. The doctor would then make a diagnosis.[1]

[1]Young, Helen. Complete Book of Doll Collecting. New York: G. P. Putnam's Sons, 1967. P. 169.

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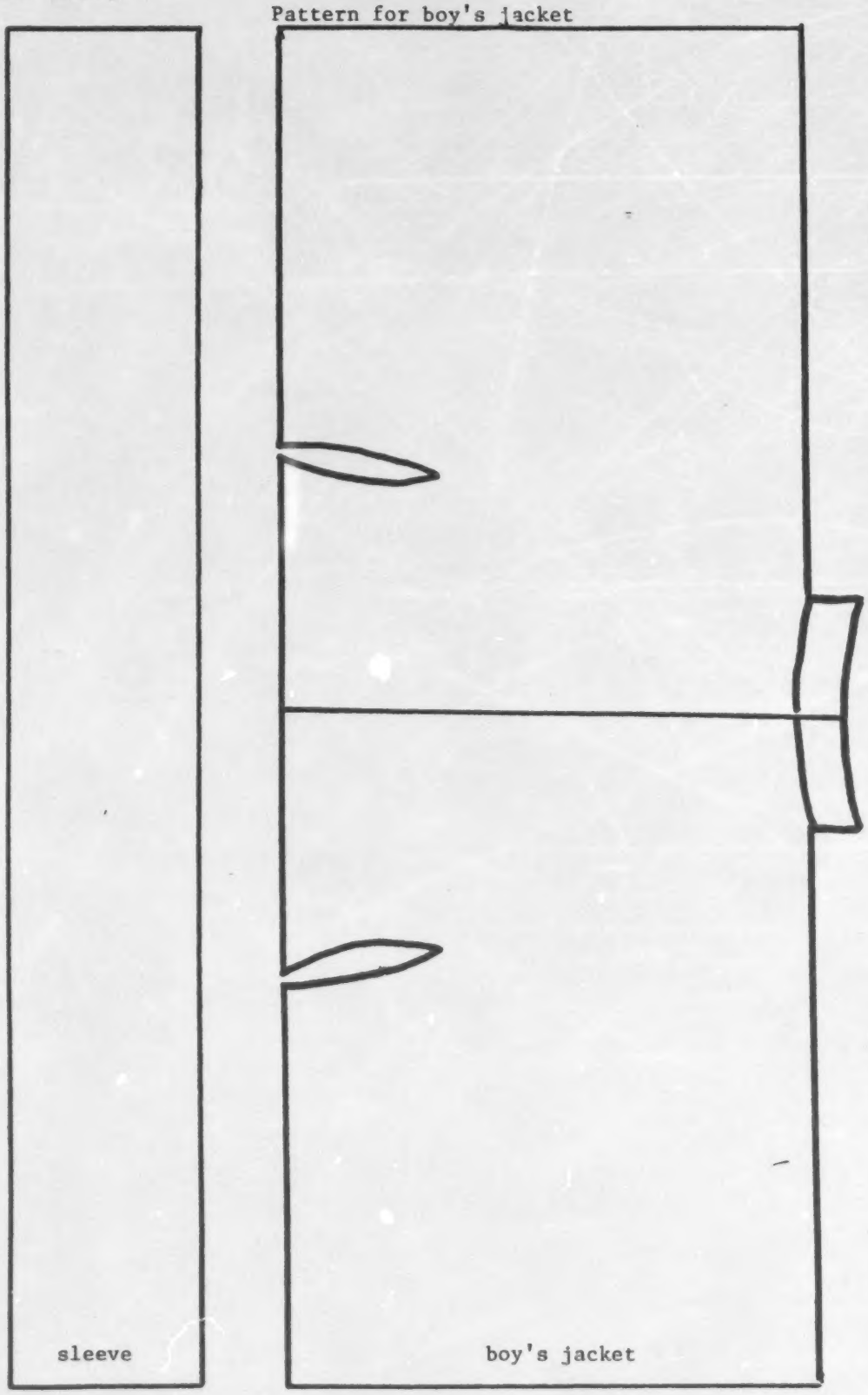
CHINESE CULTURAL LESSON
Gung Jai (Doll)

Pattern for boy's jacket



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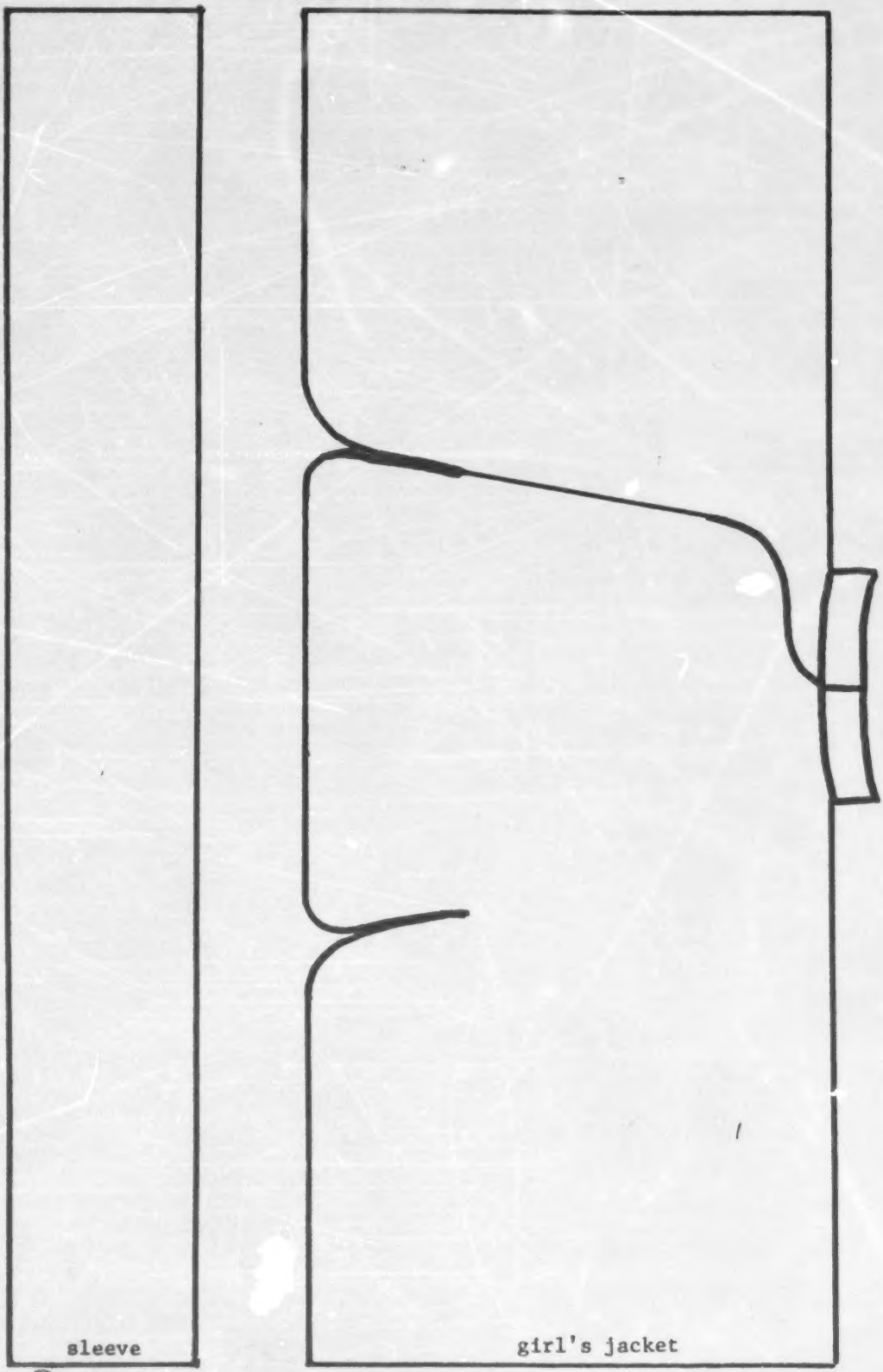
CHINESE CULTURAL LESSON
Gung Jai (Doll)

Pattern for girl's jacket



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CHINESE CULTURAL LESSON
Gung Jai (Doll)

Patterns for hairdos

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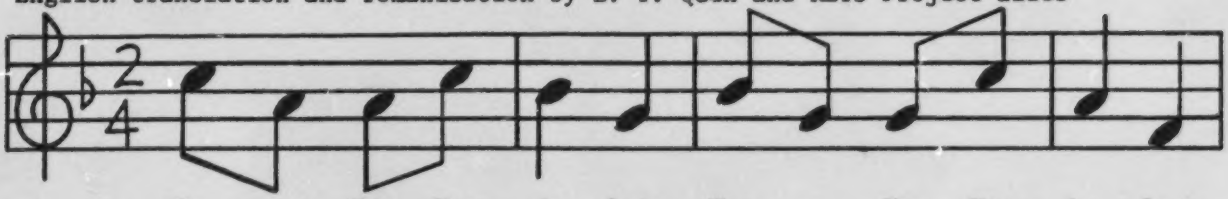
HAPPY NEW YEAR

快樂新年

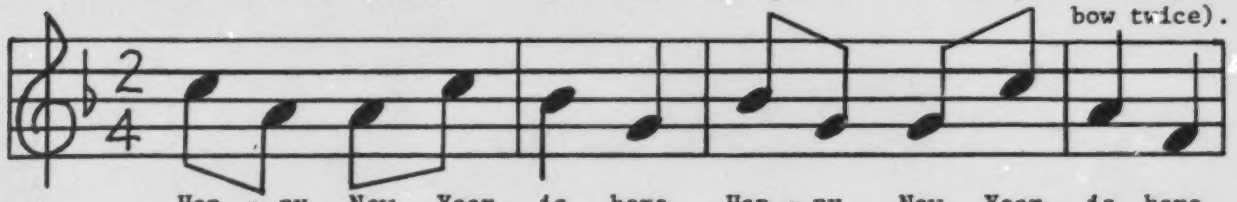
FAI LAWK SUN NEEN

Chinese song from Activity Songs for Children, Hong Kong: 1971
English translation and romanization by E. Y. Quan and KEYS Project aides

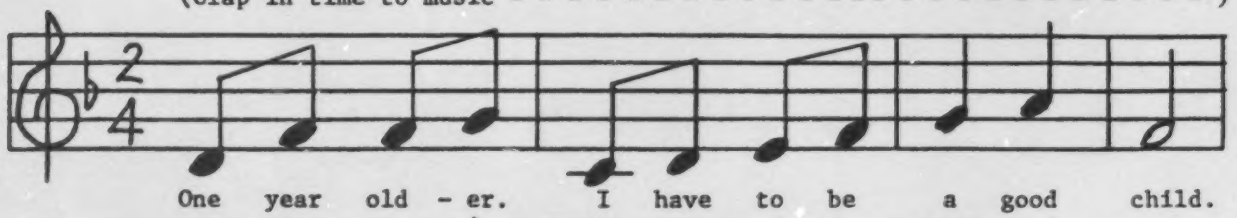


Hap - py New Year is here, Hap - py New Year is here,
快 樂 新 年 來 到, 快 樂 新 年 來 到,
Fai lawk sun neen lie doe, fai lawk sun neen lie doe,
(Clap in time to music -)

Fa - ther, Mo - ther, Bro - thers, Sis - ters, Greet - ings to you.
爸 爸, 媽 媽, 兄, 弟, 姊, 妹, 恭 喜 你.
Bah bah, mah mah, Hing, dai, jee, mui, Gung hay nay.
(Nod twice to left). (Nod twice to right). (Clasp own hands, bow twice).



Hap - py New Year is here, Hap - py New Year is here.
快 樂 新 年 來 到, 快 樂 新 年 來 到,
Fai lawk sun neen lie doe, fai lawk sun neen lie doe,
(Clap in time to music -)



One year old - er. I have to be a good child.
長 大 一 歲 我 要 做 個 好 孩 子.
Jeng dai yut sui Ngaw yeel joe gall hoe hi jee.
(Left hand on waist, raise right hand with index finger up). (Thumbs at underarm). (Flip thumbs outward).

JINGLE BELLS (CANTONESE)

Jingle bells, Jingle bells

Jingle all the way.

Oh, what fun it is to ride

On a one-horse open sleigh.

Version one:

嚟	嚟	吟	嚟	嚟	吟
Ling	*ling*	*lahng*	*ling*	*ling*	*lahng*
嚟	吟	一	路	去	
Ling	*lahng*	*yut*	*lo*	*hui*	
好	歡	喜	去	坐	坐	坐
Ho	*foon*	*hay*	*hui*	*chawl*	*chawl*	*chawl*
一	架	馬	雪	車		
Yut	*gah*	*ma*	*soot*	*cheh.*		

Version two:

聖	誕	鈡	聖	誕	鈡
Sing	*dahn*	*joeng.*	*Sing*	*dahn*	*joeng.*
聖	誕	快	樂	鈡	
Sing	*dahn*	*fai*	*lawk*	*joeng*	
坐	馬	車	真	快	樂
Chawl	*ma*	*cheh,*	*jun*	*fai*	*lawk*
大	家	真	快	樂	
Dai	*ga*	*jun*	*fai*	*lawk.*	

CHINESE CULTURAL LESSON

ACTIVITY *JOONG* ORNAMENT

CONCEPTS AND/OR SKILLS

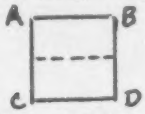
- Half
- Center
- Corner
- Fold
- Shapes (square, triangle, rectangle)
- Manual dexterity

MATERIALS

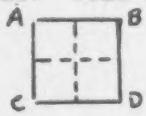
Lightweight green paper, cut in squares
Cellophane tape
String, ribbon, or pin

PROCEDURE

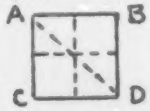
1. Fold square paper in half.



2. Unfold. Fold in half in the other direction.

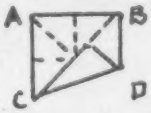


3. Turn paper over. Fold in half, making a triangle.



4. Unfold. Fold in half in the other direction, making another triangle.

5. Unfold. Fold corner "D" up to center fold.

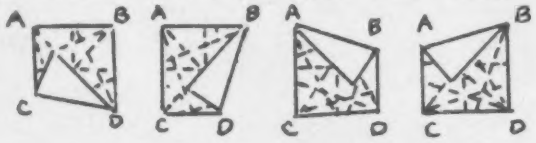


6. Unfold. Repeat Step 5, folding corners "B," then " A," then "C" to center fold.

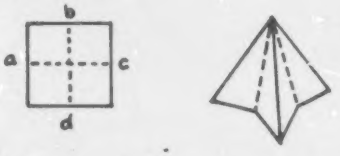
CHINESE CULTURAL LESSON
Joong Ornament

PROCEDURE (CONT.)

7. Unfold. Beginning with corner "C," fold each of the four corners to center fold ("D," then "B," then "A").



8. Push folds "a," "b," "c," and "d" inward, and bring the corners together.



9. Fasten the corners together with tape.
10. Attach a string or ribbon.
11. Wear the ornament or string it up for decoration.

SUGGESTED ACTIVITIES

The same ornament can be made with colored foil, *origami* paper, gift wrapping paper, etc., for a holiday ornament.

ADDITIONAL INFORMATION

Joong is glutinous rice, filled with various ingredients and wrapped in bamboo leaves. It is prepared with considerable skill for the Dragon Boat Festival celebration, which falls on the fifth day of the fifth month of the lunar calendar (sometime between May 28 and June 28 of the Gregorian calendar). Several bamboo leaves are used to wrap the rice and filling together. The leaves are folded to produce a four-cornered shape with a peak in the center, then tied together with a string. The *joong* is cooked by boiling in water for 5 to 6 hours. The filling may include such ingredients as Chinese sausage, salted duck egg yolks, barbecued pork, peanuts, chestnuts, ham, Chinese mushrooms, dried shrimps, and salted side pork. The *joong* is a meal in itself and can be eaten hot or cold.

Sweet *joong* is also made for this occasion. The rice and filling of a sweet bean paste are wrapped with two bamboo leaves into a rectangular shape and tied with a string. It is then boiled 5 to 6 hours. It is dipped in sugar before eating.

The *joong* ornament is rarely worn by children at Dragon Boat Festival time here in the United States, but it adds interest to the study of the Dragon Boat Festival.

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CHINESE CULTURAL LESSON

ACTIVITY

LI SEE (RED ENVELOPE)

CONCEPTS AND/OR SKILLS

Square	Fold
Corner	Quarter
Center	Half-dollar

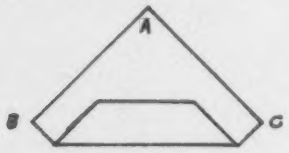
MATERIALS

Red paper cut into 5-inch squares
Quarters or half-dollars

PROCEDURE

1. Place the coin on corner "D."
2. Fold corner "D" towards the center, covering the coin.

3. Fold corner "D" towards "A" once more.



4. Fold corners "B" and "C" towards each other, overlapping a little.

5. Fold lower edge with "B" and "C" corners towards "A."

6. Tuck corner "A" in between the folds to secure the envelope.

SUGGESTED ACTIVITIES

Have each student wrap two pennies as a *li see*. Decorate the front with paper cut-out tangerine or crayon. Collect the *li see*. Have each student learn to say "*Gung Hay Fot Choy*," a Chinese New Year greeting, in order to get it back.

CHINESE CULTURAL LESSON
Li See (Red Envelope)

ADDITIONAL INFORMATION

Envelopes containing money must always be red in color. Red is the emblem of joy and is used for all joyous and festive occasions. Red also denotes good luck. White envelopes are used for mourning.

Nickels and dimes are given during funerals. Therefore, no nickel or dime should be enclosed in red envelopes.

It is customary for married adults only to present children with money in red envelopes during the Chinese New Year festivities, on a child's month-old celebration, when the adult sees a child for the first time, and to the bride during the tea ceremony at a wedding banquet.

Commercially made envelopes are plentiful now and are made in many sizes. The gaily decorated ones may be used as gifts. The red envelopes with the word for double happiness printed on them are given to the bride at weddings only.

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MERRY CHRISTMAS

歡喜聖誕

FOON HAY SING DON

Chinese song from Activity Songs for Children, Hong Kong: 1971
English translation and romanization by E. Y. Quan and KEYS Project aides

San - ta Claus is com - ing Ev - 'ry one's hap - py.

聖 誕 老 人 來 啦 大 家 都 歡 迎

Sing don low yon lie lah Die gah doe foon yeen.

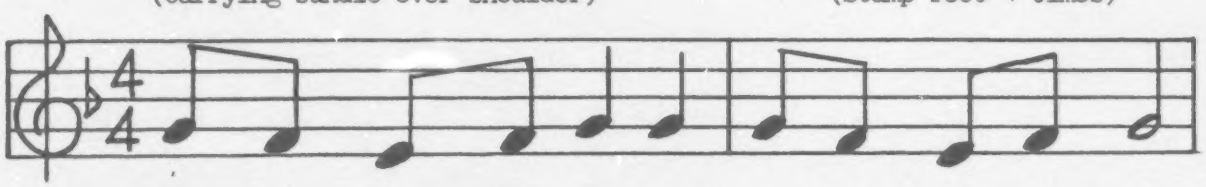
(Two hands, stroking beard) (Clap 5 times)

Bring - ing Christ - mas pre - sents Ev - 'ry one's hap-py

帶 來 聖 誕 禮 物 大 家 都 高 興

Die lie sing don lie mut Die gah doe go hing.

(Carrying bundle over shoulder) (Stamp feet 4 times)



The whole house is brightened. Red lights and green lights.

滿 屋 子 裏 照 耀 紅 燈 和 綠 燈

Moon oak gee lui geel yeel. Hoeng dahng wall look dahng.

(Cross hands. Open, shut fingers) (Point to left, then right)

Seen on Christ - mas tree We are all hap - py.

看 到 聖 誕 樹 我 們 真 歡 喜

Hoin doe sing don she Ngaw moon jun foon hay

(Swing hands forward, backwards) (Turn around once)

Los Angeles City Schools
KEYS Project, ESEA, Title III

CHINESE CULTURAL LESSON

ACTIVITY

NARCISSUS FLOWER

CONCEPTS AND/OR SKILLS

Bulbs	Marbles	Fill
Narcissus	Blooms	Submerge
Vase	Scroll	Grow
Pebbles	Plant	

MATERIALS

Narcissus bulbs
Shallow vase 2 to 3-inches deep
Smooth pebbles or marbles
Scroll with good wishes

PROCEDURE

1. Fill the vase with pebbles or marbles.
2. Place the bulbs in the pebbles or marbles.
3. Add water to submerge the bulbs.
4. After a few weeks, watch for signs of growth.
5. The blooms should appear in January or February.
6. Place a scroll with good wishes by the plant around Chinese New Year.

SUGGESTED ACTIVITIES

Paint or color a picture of the narcissus flower in bloom.

Find other flowers that can be grown in the same way.

ADDITIONAL INFORMATION

Plant the narcissus bulbs in December so they will bloom during the New Year season.

The narcissus flower is fragrant and sweet. It symbolizes the sweetness of life and also represents new life. It is especially popular with Chinese families during the Chinese New Year.

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CHINESE CULTURAL LESSON

ACTIVITY

NEW YEAR SCROLL

CONCEPTS AND/OR SKILLS

Red	Pair
Orange	Scroll
Black	Thumb
Left	Index finger
Right	Middle finger
Top	Wrist
Bottom	Arm
Brush	

MATERIALS

Red or orange scrolls with characters marked on them
(2 scrolls per person)
Chinese writing brush with Chinese ink
Black crayon or felt-tip pen

PROCEDURE

1. Write over the characters with the Chinese brush, or color in the characters with a black crayon or a black felt-tip pen.
2. Hang the scrolls, one on each side of the doorway.

SUGGESTED ACTIVITIES

Compare Chinese character writing with English letter writing.

Refer to Chinese New Year Teacher' Resource Guide for Booklet, KEYS Project, 1974.

Refer to Chinese New Year booklet, KEYS Project, 1974.

Learn to write other Chinese characters. Practice writing characters correctly.

ADDITIONAL INFORMATION

Red or orange symbolizes joy and is used for all Chinese festive occasions.

During the Chinese New Year period, new red or orange scrolls with appropriate good wishes are hung on walls and door posts in pairs. (Even numbers denote good luck.) There are other scrolls with different sayings for the New Year related to wishes of good fortune, health, and happiness. Some families hang scrolls in kitchens, over shrines, or other appropriate locations.

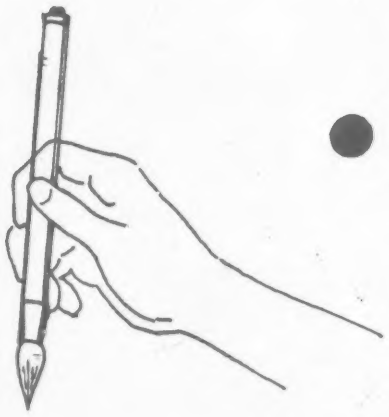
Business establishments are usually given scrolls of good wishes by the lion dancers who come to wish them good fortune and prosperity for the coming year.

Chinese characters are written from top to bottom and from right to left. (Refer to the brush pattern on the next page.)

CHINESE CULTURAL LESSON
New Year Scroll

ADDITIONAL INFORMATION (CONT.)

The Chinese writing brush is held in an upright position, resting on the middle finger, and held by the thumb and index finger. With the wrist and arm resting on the table, maneuver the brush with the thumb and index finger.



Pronounced "chut," meaning "out." The word is made up of another word, "mountain" (山), used twice. Each mountain has three hills. In China, "out" means out in the mountain ranges.

Pronounced "yup," meaning "to go in." The character for "man" is 人. When this character is turned around, it means "to go in" (入). The man has to turn in order to go in so that he won't have to walk backwards.

Pronounced "ping," meaning "level" or "peace." The word is derived from the shape of a scale with both sides equal.

Pronounced "awn," the word has several meanings: "peace," "quiet," "tranquility," "stillness," "contented," or "at ease." It is made up of the character for "woman" (女) under a "roof" (宀).

Chut yup ping awn together means "Wherever you go, may peace surround you."

REFERENCE

East West Newspaper, San Francisco, Calif.

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CHINESE CULTURAL LESSON

ACTIVITY PAPER LANTERN

CONCEPTS AND/OR SKILLS
One inch
Half inch
Overlap
Wrap around
Cutting
Rectangle
Cylinder

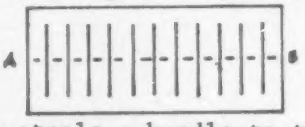
MATERIALS
Colored construction paper, 9 x 12-inch
Scissors
Glue
Tissue paper in bright colors cut into 2-inch squares

PROCEDURE

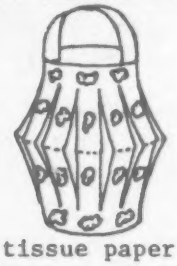
1. Fold paper in half lengthwise.

2. Leaving 1-inch margin at the open edge, cut 1/2-inch strips on the folded side.

3. Open up paper, overlap the narrow ends "A" and "B" together, and glue in place, forming a cylinder.



4. Glue or staple a handle to the top of the lantern.



5. Decorate with tissue paper by wrapping tissue squares around index finger and gluing to the lantern.

CHINESE CULTURAL LESSON
Paper Lantern

SUGGESTED ACTIVITIES

Roll tissue papers into balls and glue them into the lantern.

Refer to Chinese New Year Teacher's Resource Guide for Booklet, KEYS Project, 1974.

Have a lantern parade.

Mark the cutting lines for younger students.

ADDITIONAL INFORMATION

The Lantern Festival was originally celebrated on the 15th day of the first moon to welcome the return of light, spring, and the lengthening of the day. Lanterns were strung out from a tall pole, resembling a maypole of glittering lights. The lanterns may be made to represent geometric designs as well as animals and mythical creatures.

Today, in many large cities in the United States, the Lantern Festival is combined with the Chinese New Year parade. Lanterns vary from commercial products to the home-made variety and are usually carried by younger children dressed in Chinese costumes.

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CHINESE CULTURAL LESSON

ACTIVITY

PEACH BLOSSOM SCROLL

CONCEPTS AND/OR SKILLS

Thin
Thick
Black
Straw
Blow
Upwards
Outwards
Branch
Wrap around
Teaspoon
Peach -
Blossom
Scroll

MATERIALS

Long, rectangular paper for a scroll
Thinned black paint
Teaspoon
Straws
Pink tissue paper cut into 2-inch squares

PROCEDURE

1. Drop a teaspoonful of the thinned black paint near the bottom of the scroll.
2. Using a straw, blow the blob of black paint upwards and outwards in many directions to form branches.
3. Wrap the tissue square around the index finger.
4. Apply a dot of glue.
5. Glue the pink tissue on the branches to simulate blossoms.
6. Hang up the scroll.

SUGGESTED ACTIVITIES

The tissue paper can be crumbled into a ball and glued onto the branches to simulate blossoms or buds.

Real branches can be obtained, and pink crepe paper or tissue paper twisted into the shape of a bow can be glued onto the branch.

Press branches made of brown yarn and pink tissue paper blossoms between two long pieces of wax paper with an iron. Staple a black construction paper border on the top and on the bottom to make it into a scroll.

ADDITIONAL INFORMATION

To the Chinese, the young peach blossoms signify the sweet beginning of a new year or life. They are especially popular during Chinese New Year for home decoration.

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CHINESE CULTURAL LESSON

ACTIVITY

PEANUT CRUNCHIES

CONCEPTS AND/OR SKILLS

Flakes	Mix
Filling	Moisten
Center	Fold
Half	Press

MATERIALS

1/2 cup chopped peanuts
1/2 cup coconut flakes
1/2 cup brown sugar
1/2 cup granulated sugar
1 pkg. round won ton wrappers
1 egg, beaten
Electric frying pan
Oil

PROCEDURE

1. Mix the chopped peanuts, coconut flakes, brown sugar, and granulated sugar.
2. Place 1 tsp. filling in the center of the won ton skin.
3. Moisten the edges with the beaten egg.
4. Fold the wrapper in half and press the edges to seal.
5. Deep fry in hot oil until golden color, turning once.
6. Cool. Serve. Yields 50-60.

SUGGESTED ACTIVITIES

Peanut Crunchies can also be made with equal proportions of granulated sugar and chopped peanuts only.

Square won ton wrappers can also be used. Round off the corners before sealing. The "scraps" can be deep fried, sprinkled with sugar, and served for an added treat.

ADDITIONAL INFORMATION

Food is an important part of all Chinese festivals. Peanut Crunchies can be prepared by the children and fried by an adult. It can be served to culminate any Chinese festival lesson or activity.

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CHINESE CULTURAL LESSON

ACTIVITY

PYRAMID OF ORANGES AND TANGERINE

CONCEPTS AND/OR SKILLS

Even
Odd number
Top
Near
Under
Colors (red, orange, green)
Envelope

MATERIALS

4 - 6 oranges
1 tangerine with leaves
Dinner plate
Scroll with good wishes
Li see (red envelope) with money

PROCEDURE

1. Stack an even number of oranges on a dinner plate.
2. Top the oranges with a tangerine.
3. Place the scroll with words of good wishes near the plate.
4. The *li see* with money may be placed under the tangerine.

ADDITIONAL INFORMATION

Oranges and tangerines are plentiful and sweet around Chinese New Year. They are also orange in color--a color of joy. Oranges signify longevity and prosperity. The Chinese word for tangerine has the same sound as the word for good luck. For these reasons, Chinese families display the pyramid of oranges and tangerine during Chinese New Year in their homes.

Oranges and tangerines with a *li see* and money are presented on Chinese New Year to wish the recipient abundant happiness and prosperity for the coming year.

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CHINESE CULTURAL LESSON

ACTIVITY RIBBON DANCE

CONCEPTS AND/OR SKILLS

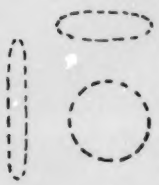
Coordination	Front
Left	Overhead
Right	Patterns
Side	Sequence

MATERIALS

Record, "Marn-Ling Sees the Lion Dance"
Crepe paper, bright colors, cut into 1 x 36-inch strips
Wood dowels, 1/2 x 12-inches, or rolled-up newspaper to form a stick, for handles
Tape, masking or cellulose
Record player

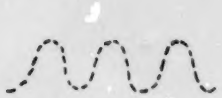
PROCEDURE

1. Tape one end of the crepe paper strip to one end of the stick.
2. Teach basic arm patterns of the Ribbon Dance.



a. circle

b. figure 8



c. serpent

d. butterfly

3. Vary patterns to create your own dance sequence.
4. Play music and coordinate dance patterns.
5. Patterns can be performed
   a. overhead
   b. front of body
   c. right side of body
   d. left side of body

CHINESE CULTURAL LESSON
Ribbon Dance

SUGGESTED ACTIVITIES

Teach Ribbon Dance to entire class for a dance festival.

Create other patterns for the dance.

Create other sequence for the dance.

ADDITIONAL INFORMATION

The Ribbon Dance is believed to be one of the many Court dances performed long ago. The Chinese opera adopted this dance to depict changes of movements, such as cloud formations or climatic changes.

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